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THE
ODYSSEY
OF
H O M E R.

TRANSLATED BY
ALEXANDER POPE, Esq.

THE
ODYSSEY

H. O. M. E. R.

ALEXANDER POPE

THE
ODYSSEY
OF
HOMER.

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A NEW EDITION,
WITH ADDITIONAL NOTES, CRITICAL AND ILLUSTRATIVE,

By GILBERT WAKEFIELD, B. A.

VOLUME II.

LONDON:

Printed by Bye and Law :

FOR T. LONGMAN, E. LAW, J. JOHNSON, C. DILLY, G. G. AND J. ROBINSON,
W. OTRIDGE AND SON, J. NICHOLS, R. BALDWIN, G. NICOL, F. AND C.
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AND M. POTE.

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THE
FIFTH BOOK
OF THE
ODYSSEY.

Vol. II.

B

FIRST BOOK

OF THE

OLD TESTAMENT

THE ARGUMENT.

The Departure of Ulysses from Calypso.

PALLAS in a council of the Gods complains of the detention of Ulysses in the island of Calypso; whereupon Mercury is sent to command his removal. The seat of Calypso described. She consents with much difficulty, and Ulysses builds a vessel with his own hands, on which he embarks. Neptune overtakes him with a terrible tempest, in which he is shipwrecked, and in the last danger of death; till Leucothea a sea-goddeßs assists him, and after innumerable perils he gets ashore on Phæacia. P.

NOTE PRELIMINARY.

ULYSSES makes his first entry in this book. It may be asked where properly is the beginning of the action? It is not necessary that the beginning of the *action* should be the beginning of the *poem*; there is a natural and an artificial order, and Homer makes use of the latter. The action of the *Odyssy* properly begins neither with the poem, nor with the appearance of Ulysses here, but with the relation he makes of his departure from Troy in the ninth book. Bossu has very judiciously remarked, that in the constitution of the fable, the Poet ought not to make the departure of a prince from his own country the foundation of his poem, but his return, and his stay in other places involuntary. For if the stay of Ulysses had been voluntary, he would have been guilty in some degree of all the disorders that happened during his absence. Thus in this book Ulysses first appears in a desolate island, sitting in tears by the side of the ocean, and looking upon it as the obstacle to his return.

This artificial order is of great use; it cuts off all languishing and unentertaining incidents, and passes over those intervals of time that are void of action; it gives continuity to the story, and at first transports the reader into the middle of the subject. In the beginning of the *Odyssy*, the gods command Mercury to go down to the island of Ogygia, and charge Calypso to dismiss Ulysses: one would think the poem was to end in the compass of a few lines, the Poet beginning the action so near the end of the story; and we wonder how he finds matter to fill up his poem, in the little space of time that intervenes between his first appearance and his re-establishment.

This book, as well as the first, opens with an assembly of the gods. This is done to give an importance to his poem, and to prepare the mind of the reader to expect every thing that is great and noble, when Heaven is engaged in the care and protection of his heroes. Both these assemblies are placed very properly, so as not to interrupt the series of action: the first assembly of the gods is only preparatory to introduce the action: and the second is no more than a bare transition from Telemachus to Ulysses; from the recital of the transactions in Ithaca, to what more immediately regards the person of Ulysses.

In the former council, both the voyage of Telemachus and the return of Ulysses were determined at the same time: the day of that assembly is the first day both of the *principal action*, (which is the return of Ulysses) and of the *incident*, which is the voyage of Telemachus; with this difference, that the incident was

NOTE PRELIMINARY.

immediately put in practice, by the descent of Minerva to Ithaca; and the execution of it takes up the four preceding books; whereas the principal action was only then prepared, and the execution deferred to the present book, where Mercury is actually sent to Calypso.

Eustathius therefore judges rightly when he says, that in the first council, the safety alone of Ulysses was proposed; but the means how to bring it about are here under consultation, which makes the necessity of the second council. P.

THE
FIFTH BOOK
OF THE
ODYSSEY.

THE saffron morn, with early blushes spread,
Now rose refulgent from Tithonus' bed;
With new-born day to gladden mortal fight,
And gild the courts of heav'n with sacred light.
Then met th' eternal Synod of the sky, }
Before the God who thunders from on high, }
Supreme in might, sublime in majesty.

N O T E S.

Ver. 1.] The version would have been better confined, like
it's original, to a couplet, thus:

Now rose *Aurora* from Tithonus' bed,
And *her* new beams on gods and mortals shed:

or as Ogilby, who is very good:

Aurora, leaving Tithon's golden bed,
Ore heaven and earth daies glorious lustre spread.

Pallas, to these, deplores th' unequal fates
 Of wise Ulysses, and his toils relates ;
 Her hero's danger touch'd the pitying pow'r, 10
 The nymph's seducements, and the magick bow'r.
 Thus she began her plaint. Immortal Jove!
 And you who fill the blissful seats above !
 Let kings no more with gentle mercy sway,
 Or bless a people willing to obey, 15
 But crush the nations with an iron rod,
 And ev'ry monarch be the scourge of God :
 If from your thoughts Ulysses you remove,
 Who rul'd his subjects with a father's love.
 Sole in an isle, encircled by the main, 20
 Abandon'd, banish'd from his native reign,
 'Unblest he sighs, detain'd by lawless charms,
 And press'd unwilling in Calypso's arms.
 Nor friends are there, nor vessels to convey,
 Nor oars to cut th' immeasurable way. 25

Ver. 8.] There seems too much fanciful expansion here. He should have comprized the period in a couplet, thus :

*There Pallas, mindful of her hero's fates
 In the nymph's bower, his endless woe relates.*

Ver. 14.] The reader may compare Brome's translation of the same verses of their original, in book ii. verse 261 to verse 267. but in all these comparisons, we should recollect the impossibility of proving to what degree of finish the version of his coadjutors might be retouched by the delicate pencil of our consummate artist.

Ver. 20.] Fenton's translation, correspondent to this and the two succeeding couplets, may be seen at book iv. verse 757 to verse 761.

And now fierce traitors, studious to destroy
 His only son, their ambush'd fraud employ;
 Who, pious, following his great father's fame,
 To sacred Pylos and to Sparta came.

What words are these (reply'd the Pow'r who
 forms
 The clouds of night, and darkens heav'n with
 storms)

Is not already in thy soul decreed,
 The chief's return shall make the guilty bleed?
 What cannot Wisdom do? Thou may'st restore
 The son in safety to his native shore;
 While the fell foes who late in ambush lay,
 With fraud defeated measure back their way.

Then thus to Hermes the command was giv'n.
 Hermes, thou chosen messenger of heav'n!
 Go, to the Nymph be these our orders borne:
 'Tis Jove's decree Ulysses shall return:

Ver. 28.] It is impossible, I should think, for an English reader to annex the sense required by his author to the language of this verse; that of "going in quest of some intelligence concerning his father:" nor, I presume, did our Poet mean to be understood thus, but was misled either by the common Latin translation *post patris famam*, or by Chapman's version:

————— since *his father's fame*
He puts in pursuit, and is gone as farre
 As sacred Pylos.

Ver. 32.] I cannot elicit a legitimate grammatical construction from this sentence. We might correct as follows:

Has not thy soul already this decreed—

Ver. 40.] These rhymes are inaccurate. Thus?

The patient man shall view his old abodes,
Nor help'd by mortal hand, nor guiding gods :

Go, to the fair-tres'd nymph our orders bear;
No longer must Ulysses linger there.

Ver. 42.] Ogilby also has the imperfect rhymes of this couplet :

Ulysses, say, must reach his own *abodes*
'Thout man's assistance, or immortal *gods*.

Ver. 43. *Nor help'd by mortal hand, nor guiding gods.*] This passage is intricate : why should Jupiter command Ulysses to return without the guidance either of man or god? Ulysses had been just declared the care of heaven, why should he be thus suddenly abandoned? Eustathius answers, that it is spoken solely with respect to the voyage which he immediately undertakes. This indeed shews a reason why this command is given ; if he had been under the guidance of a god, the shipwreck (that great incident which brings about the whole catastrophe of the poem) must have been prevented by his power ; and as for men, where were they to be procured in a desolate island? What confirms this opinion is, that during the whole shipwreck of Ulysses, there is no interposition of a deity, nor even of Pallas, who used to be his constant guardian ; the reason is, because this command of Jupiter forbids all assistance to Ulysses : Lencothæa indeed assists him, but it is not till he is shipwrecked. It appears farther, that this interdiction respects only the voyage from Ogygia, because Jupiter orders that there shall be no assistance from man, ἔτι θεῶν πομπῇ, ἢ ἀνθρώπων ; but Ulysses is transported from Phæacia to Ithaca, ἀνθρώπων πομπῇ, or by the assistance of the Phæacians, as Eustathius observes ; and therefore what Jupiter here speaks has relation only to the present voyage. Dacier understands this to be meant of any *visible* assistance only : but this seems a collusion ; for whether the gods assist visibly or invisibly, the effects are the same ; and a deity unseen might have preserved Ulysses from storms, and directly guided him to his own country. But it was necessary for the design of Homer, that Ulysses should not sail directly home ; if he had, there had been no room for the relation of his own adventures, and all those surprising narrations he makes to the Phæacians : Homer therefore, to bring about the shipwreck of Ulysses, withdraws the gods.

In twice ten days shall fertile Scheria find,
 Alone, and floating to the wave and wind. 45
 The bold Phæacians there, whose haughty line
 Is mixt with gods, half human, half divine,

Ver. 44.] Our translator pays but little attention to his author here. The following attempt is closer :

His skiff of rafters, many a danger pass'd,

In twice ten days shall Scheria reach at last.

Ver. 45. *Alone, and floating to the wave.*] The word in the original is σχιδίης; νός, as Eustathius observes, is understood: it signifies, continues he, a small vessel made of one entire piece of wood, or a vessel about which little wood is used; it is derived from σχιδόν, from being αὐτοσχιδίως συμπεπῆχθαι, or compacted together with ease. Hesychius defines σχιδία to be μικρὰ ναῦς, ἢ ξύλα ἃ συνδέουσι καὶ ὅττω πλείοσι: that is, a small bark, or float of wood which sailors bind together, and immediately use in navigation. This observation appeared to me very necessary, to take off an objection made upon a following passage in this book: the critics have thought it incredible that Ulysses should without any assistance build such a vessel, as Homer describes; but if we remember what kind of a vessel it is, it may be reconciled to probability. P.

Ver. 46. — — — Whose haughty line

Is mixt with gods.]

The Phæacians were the inhabitants of Scheria, sometimes called Drepanè, afterwards Corcyra, now Corfu, in the possession of the Venetians. But it may be asked in what these people resemble the gods? they are described as a most effeminate nation: whence then this god-like quality? Eustathius answers, that is either from their undisturbed felicity, or from their divine quality of general benevolence: he prefers the latter; but from the general character of the Phæacians, I should prefer the former. Homer frequently describes the gods as αἰὲν ῥῆϊα ζώοντες, *the gods that live in endless ease*: this is suitable to the Phæacians, as will appear more fully in the sequel of the *Odyssey*. Eustathius remarks, that the poet here gives us in a few lines the heads of the eight succeeding books; and sure nothing can be a greater instance of Homer's art, than his building so noble an edifice upon so small a foundation: the plan is simple and unadorned, but he embellishes it with all the beauties in nature. P.

The chief shall honour as some heav'nly guest,
 And swift transport him to his place of rest.
 His vessels loaded with a plenteous store 50
 Of brass, of vestures, and resplendent ore;
 (A richer prize than if his joyful isle
 Receiv'd him charg'd with Ilion's noble spoil)
 His friends, his country, he shall see, tho' late;
 Such is our sovereign will, and such is fate. 55
 He spoke. The god who mounts the winged
 winds
 Fast to his feet the golden pinions binds,
 That high thro' fields of air his flight sustain
 O'er the wide earth, and o'er the boundless main.

Ver. 52.] These rhymes cannot be deemed correctly true.
 Thus?

A richer prize, than if *his share had come*
Of Ilion's noble spoil in safety home.

Ver. 56. *The god who mounts the winged winds.*] This is a noble description of Mercury; the verses are lofty and sonorous. Virgil has inserted them in his *Æneis*, lib. iv. 240.

— — — “pedibus talaria nectit

“Aurea: quæ sublimem alis, five æquora supra,

“Seu terram, rapido pariter cum flamine portant:

“Tum virgam capit: hâc animas ille evocat Orco

“Pallentes, alias sub tristia Tartara mittit;

“Dat somnos adimitque, & lumina morte resignat.”

What is here said of the rod of Mercury, is, as Eustathius observes, an allegory: it is intended to shew the force of eloquence, which has a power to calm, or excite, to raise a passion, or compose it: Mercury is the god of eloquence, and he may very properly be said *θαλάσσιον, καὶ ἀγνῆτον*, to cool or inflame the passions according to the allegorical sense of these expressions. P.

The same passage has already occurred in *Iliad* xxiv. verse 417.

He grasps the wand that causes sleep to fly, 60
 Or in soft slumber seals the wakeful eye :
 Then shoots from heav'n to high Pieria's steep,
 And stoops incumbent on the rolling deep.
 So wat'ry fowl, that seek their fishy food,
 With wings expanded o'er the foaming flood, 65
 Now sailing smooth the level surface sweep,
 Now dip their pinions in the briny deep.
 Thus o'er the world of waters Hermes flew,
 'Till now the distant island rose in view :

Ver. 63.] More exactly,

And *skims with winged speed* the rolling deep.

Or, as the same rhymes so soon recur, would not a variation be preferable here ?

Then, *shot* from heav'n, Pieria's steep he gain'd,

And his swift course o'er ocean's breast maintain'd.

Ver. 64. *So wat'ry fowl.*] Eustathius remarks, that this is a very just allusion; had the Poet compared Mercury to an eagle, though the comparison had been more noble, yet it had been less proper; a sea-fowl most properly represents the passage of a deity over the seas; the comparison being adapted to the element.

Some ancient criticks marked the last verse τῷ ἑκλῶς, &c. with an obelisk, a sign that it ought to be rejected: they thought that the word ὀχίσσατο did not sufficiently express the swiftness of the flight of Mercury; the word implies no more than *he was carried*: but this expression is applicable to any degree of swiftness; for where is the impropriety, if we say, Mercury was borne along the seas with the utmost rapidity? The word is most properly applied to a chariot, ἐπὶ ὄχλῳ, ὃ ἐστὶν ἄρματός. Eustathius. P.

Ver. 66.] Thus Ogilby:

Like a sea fowle, whose fanning pinions *sweep*

The furrow'd visage of the frowning *deep*.

Ver. 68.] Our Poet might be indebted for this elegance to Chapman:

— — — he past a *world* of wilderness.

Then swift ascending from the azure wave, 70
 He took the path that winded to the cave.
 Large was the grot in which the nymph he found,
 (The fair hair'd nymph with ev'ry beauty crown'd)

Ver. 72. *The nymph he found.*] Homer here introduces an episode of Calypso: and as every incident ought to have some relation to the main design of the poem, it may be asked what relation this bears to the other parts of it? A very essential one: the sufferings of Ulysses are the subject of the *Odyssey*: here we find him inclosed in an island: all his calamities arise from his absence from his own country: Calypso then, who detains him, is the cause of all his calamities. It is with great judgment that the poet feigns him to be restrained by a deity, rather than a mortal. It might have appeared somewhat derogatory from the prudence and courage of Ulysses, not to have been able by art or strength to have freed himself from the power of a mortal: but by this conduct the Poet at once excuses his hero, and aggravates his misfortunes: he is detained involuntarily, but it is a goddess who detains him, and it is no disgrace for a man not to be able to overpower a deity.

Bossu observes, that the art of disguise is part of the character of Ulysses: now this is implied in the name of Calypso, which signifies *concealment*, or *secret*. The Poet makes his hero stay seven whole years with this goddess; she taught him so well, that he afterwards lost no opportunities of putting her instructions in practice, and does nothing without disguise.

Virgil has borrowed part of his description of Circe in the seventh book of the *Æneis*, from this of Calypso.

— — — “ ubi solis filia lucos

“ Assiduo resonat cantu, testisque superbis

“ Urit odoratam nocturna in lumina cedrum,

“ Arguto tenues percurrens pectine telas.”

What I have here said shews likewise the necessity of this machine of Mercury: it is an established rule of Horace.

“ Nec deus interfit, nisi dignus vindice nodus

“ Inciderit:”

Calypso was a goddess, and consequently all human means were insufficient to deliver Ulysses. There was therefore a necessity to have recourse to the gods.

She sat and sung; the rocks resound her lays:
 The cave was brighten'd with a rising blaze: 75
 Cedar and frankincense, an od'rous pile,
 Flam'd on the hearth, and wide perfum'd the isle;
 While she with work and song the time divides,
 And thro' the loom the golden shuttle guides.
 Without the grot, a various silvan scene 80
 Appear'd around, and groves of living green;

Ver. 74.] The latter clause is added by our translator, who has found this thought a commodious interpolation in many former instances. Thus? with more fidelity:

There trill'd her voice divine enchanting lays.

On the present occasion, he had recourse to Dryden's version of the parallel passage in the *Æneis*, vii. 15.

— — — the goddess wastes her days
 In joyous songs; *the rocks resound her lays.*

Ver. 76.] Thus Chapman:

Of cedar cleft, and incense was the *pile*,
 That breath'd an odour round about the *isle*:

And Ogilby:

Burning sweet incense in a heap'd-up *pile*,
 Which spread a sweet perfume through all the *isle*.

Ver. 80. *The bow'r of Calypso.*] It is impossible for a painter to draw a more admirable rural landscape: the bower of Calypso is the principal figure, surrounded with a shade of different trees: green meadows adorned with flowers, beautiful fountains, and vines loaded with clusters of grapes, and birds hovering in the air, are seen in the liveliest colours in Homer's poetry. But whoever observes the particular trees, plants, birds, &c. will find another beauty of propriety in this description, every part being adapted, and the whole scene drawn agreeably to a country situate by the sea. P.

Milton, *Par. Lost*, iv. 140.

Cedar, and pine, and fir, and branching palm,
A silvan scene:

Poplars and alders ever quiv'ring play'd,
 And nodding cypress form'd a fragrant shade;
 On whose high branches, waving with the storm,
 The birds of broadest wing their mansion form, 85
 The chough, the sea-mew, the loquacious crow,
 And scream aloft, and skim the deeps below.
 Depending vines the shelving cavern screen,
 With purple clusters blushing thro' the green.

and it is manifest, that our epic bard throughout that passage had this part of the *Odyssey* before him. But Dryden's version of that passage in *Virgil*, which has some resemblance to the lines before us, was more expressly adumbrated by Pope:

Betwixt two rows of rocks, *a sylvan scene*
Appears above, and groves for ever green.

Ver. 82.] Thus at the beginning of his *second Pastoral*:

Where dancing sun-beams on the waters play'd,
 And verdant alders form'd a quiv'ring shade.

Ver. 88.] A more faithful adherence to his author would have avoided the less elegant jingle of two participles in one line:

Luxuriant vines—.

With unexceptionable accuracy, thus:

Round the smooth grotto creeps a mantling vine;
 Through the green foliage purple clusters shine.

Ver. 89. *The purple clusters blushing thro' the green.*] Eustathius endeavours to fix the season of the year when Ulysses departed from that island: he concludes it to be in the latter end of autumn, or the beginning of winter; for Calypso is described as making use of a fire; so is Arete in the sixth book, and Eumæus and Ulysses in other parts of the *Odyssey*. This gives us reason to conclude, that the summer heats were past; and what makes it still more probable is, that a vine is in this place said to be loaded with grapes, which plainly confines the season of the year to the autumn.

Four limpid fountains from the clefts distil, 90
 And ev'ry fountain pours a sev'ral rill,
 In mazy windings wand'ring down the hill: }
 Where bloomy meads with vivid greens were
 crown'd,
 And glowing violets threw odours round.
 A scene, where if a God shou'd cast his sight, 95
 A God might gaze, and wander with d light!
 Joy touch'd the messenger of heav'n: he stay'd
 Entranc'd, and all the blisful haunt survey'd.
 Him ent'ring in the cave, Calypso knew;
 For pow'rs celestial to each other's view 100
 Stand still confest, tho' distant far they lie
 To habitants of earth, or sea, or sky.
 But sad Ulysses, by himself apart,
 Pour'd the big sorrows of his swelling heart;

Ver. 92.] Or rather, to introduce more variety of thought,
 In *silvery mazes* wand'ring down the hill:
 as in his *Eloisa*, verse 157. very beautifully:

The wand'ring streams that *shine* between the hills.

Ver. 93.] Thus Ogilby:

Inviron'd with delightful meads, which round
 Soft violets, and pleasant smillage crown'd.

Ver. 94. I prefer a more rapid enunciation of the word, and
 would thus adjust the verse:

And glowing *violets* threw *their* odours round.

Ver. 102.] The meaning conveyed by this verse is not very
 conspicuous to me, nor has it any resemblance to it's original.
 More similitarity may be produced thus:

Immortals 'scape not an immortal's eye.

Ver. 103. *But sad Ulysses, by himself apart.*] Eustathius ima-
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All on the lonely shore he sat to weep, 105
 And roll'd his eyes around the restless deep ;
 Tow'rd his lov'd coast he roll'd his eyes in vain,
 'Till dimm'd with rising grief, they stream'd again.

Now graceful seated on her shining throne,
 To Hermes thus the nymph divine begun. 110

God of the golden wand ! on what behest
 Arriv'st thou here, an unexpected guest ?

gines, that the poet describes Ulysses absent from Calypso, to the end that Calypso might lay a seeming obligation upon Ulysses, by appearing to dismiss him voluntarily : for Ulysses being absent, could not know that Mercury had commanded his departure ; so that this favour appears to proceed from the sole kindness of the Goddess. Dacier dislikes this observation, and shews that decency requires the absence of Ulysses ; if the Poet had described him in the company of Calypso, it might have given suspicion of an amorous disposition, and he might seem content with his absence from his country : but the very nature of the poem requires that he should be continually endeavouring to return to it : the Poet therefore with great judgment describes him agreeably to his character ; his mind is entirely taken up with his misfortunes, and neglecting all the pleasures which a Goddess could confer, he entertains himself with his own melancholy reflections, sitting in solitude upon the sea-shore. P.

Ver. 106.] He seems to have glanced on Ogilby :

And *restless* seas as restless there beheld.

Ver. 107.] This appears to me a very inferior couplet, and has no praises of fidelity to challenge. The following presumptuous substitution is preferable in that respect :

There, pin'd with sorrows, many a live-long day,
 The pensive chief had sobb'd and wept away.

Ver. 109.] These vile insufferable rhymes our translator lazily borrowed from Ogilby :

But when Calypso in her golden throne
 Had Hermes plac'd, the Goddess thus begun.

Lov'd as thou art, thy free injunctions lay ;
 'Tis mine, with joy and duty to obey.
 Till now a stranger, in a happy hour 115
 Approach, and taste the dainties of my bow'r.

Thus having spoke, the nymph the table spread,
 (Ambrosial cates, with Nectar rosy-red)
 Hermes the hospitable rite partook,
 Divine refection ! then recruited, spoke. 120

What mov'd this journey from my native sky,
 A Goddess asks, nor can a God deny :
 Hear then the truth. By mighty Jove's command
 Unwilling, have I trod this pleasing land ;
 For who, self-mov'd, with weary wing wou'd
 sweep 125

Such length of ocean and unmeasur'd deep :
 A world of waters ! far from all the ways
 Where men frequent, or sacred altars blaze ?
 But to Jove's will submission we must pay ;
 What pow'r so great, to dare to disobey ? 130
 A man, he says, a man resides with thee,
 Of all his kind most worn with misery :

Ver. 124.] There exists an obvious incongruity between the sentiment and expression of this verse. Thus ?

Here an unwilling messenger I stand.

Ver. 125.] Or thus ?

For who, self-mov'd, with *painful* wing would sweep
The barren, wild, immeasurable deep ?

Ver. 130.] Too many trivial words. Thus ?

What pow'r *presumes that will* to disobey ?

The Greeks (whose arms for nine long years
employed

Their force on Ilion, in the tenth destroy'd)
At length embarking in a luckless hour, 135
With conquest proud, incens'd Minerva's pow'r :
Hence on the guilty race her vengeance hurl'd
With storms pursued them thro' the liquid world.
There all his vessels sunk beneath the wave !
There all his dear companions found their
grave ! 140

Sav'd from the jaws of death by heav'n's decree,
The tempest drove him to these shores and thee.
Him, Jove now orders to his native lands
Straight to dismiss ; so Destiny commands :
Impatient Fate his near return attends, 145
And calls him to his country, and his friends.

Ev'n to her inmost soul the Goddess shook ;
Then thus her anguish and her passion broke.

Ver. 133.] Thus Ogilby :

One of those hapless chiefs, *nine years employ'd*
Beleag'ring Troy, which they *the tenth destroy'd*.

Ver. 137.] Our Poet again profits by Ogilby :

Whom in return offended Pallas *hurl'd*
With raging tempests *through the watry world* :

but changes the epithet *watry* into a less pleasing term *liquid*.

Ver. 139.] So Chapman, very quaintly :

Since Pallas they incens'd ; and she, the *waves*
By the winds pow're, that blew ope their *graves*.

Ver. 147.] A substitution of the *present tense* would mend the
rhymes :

Ungracious Gods! with spite and envy curst!
 Still to your own ætherial race the worst! 150
 Ye envy mortal and immortal joy,
 And love, the only sweet of life, destroy.
 Did ever Goddess by her charms engage
 A favour'd mortal, and not feel your rage?
 So when Aurora fought Orion's love, 155
 Her joys disturb'd your blisful hours above,

Ev'n to her inmost soul the goddess *shakes*;
 Then thus her anguish and her passion *breaks*.

Or thus:

He spake; deep horror chill'd Calypso's frame;
 Then from her lips these falt'ring accents came.

Ver. 152.] I should wish to see this open vowel banished;
 thus:

And love, the *purest* sweet of life, destroy.

Ver. 155. *Orion*.] The love of Calypso to Ulysses might seem too bold a fiction, and contrary to all credibility, Ulysses being a mortal, she a Goddess: Homer, therefore, to soften the relation, brings in instances of the like passion, in Orion and Iasion; and by this he fully justifies his own conduct, the Poet being at liberty to make use of any prevailing story, though it were all fable and fiction.

But why should the death of Orion be here ascribed to Diana: whereas in other places she is said to exercise her power only over women? The reason is, she slew him for offering violence to her chastity; for though Homer be silent about his crime, yet Horace relates it.

— — — “Integræ
 “Tentator Orion Dianæ
 “Virgineâ domitus fagittâ.”

Eustathius gives another reason why Aurora is said to be in love with Orion. He was a great hunter, as appears from the eleventh book of the *Odyssey*; and the morning or Aurora is most favourable to those diversions. P.

'Till in Ortygia, Dian's winged dart
 Had pierc'd the hapless hunter to the heart.
 So when the covert of the thrice-ear'd field
 Saw stately Ceres to her passion yield, 160
 Scarce could Iasion taste her heav'nly charms,
 But Jove's swift lightning scorch'd him in her arms.
 And is it now my turn, ye mighty pow'rs!
 Am I the envy of your blissful bow'rs?
 A man, an outcast to the storm and wave, 165
 It was my crime to pity, and to save;

Ver. 159.] So Chapman:

— — — and the grace did yield
 Of love and bed amidst a three-cropt field,
 To her Iasion.

And Ogilby after him:

And so when Ceres did to passion yield,
 Enjoying Iasion in a thrice-plow'd field.

Ver. 161. *Scarce could Iasion, &c.*] Ceres is here understood allegorically, to signify the earth; Iasion was a great husbandman, and consequently Ceres may easily be feigned to be in love with him; the thunderbolt with which he is slain signifies the excess of heat, which frequently disappoints the hopes of the labourer. *Eustathius.* P.

Ver. 165. *A man, an outcast to the storm and wave,*

It was my crime to pity, and to save, &c.]

Homer in this speech of Calypso shews very naturally how passion misguides the understanding. She views her own cause in the most advantageous, but false light, and thence concludes, that Jupiter offers a piece of injustice in commanding the departure of Ulysses: she tells Mercury, that it is she who had preserved his life, who had entertained him with affection, and offered him immortality; and would Jupiter thus repay her tenderness to Ulysses? Would Jupiter force him from a place where nothing was wanting to his happiness, and expose him again to the like

When he who thunders rent his bark in twain,
 And sunk his brave companions in the main.
 Alone, abandon'd, in mid-ocean tost,
 The sport of winds, and driv'n from ev'ry coast,
 Hither this man of miseries I led, 171
 Receiv'd the friendless, and the hungry fed;
 Nay promis'd (vainly promis'd!) to bestow
 Immortal life, exempt from age and woe. 174
 'Tis past: and Jove decrees he shall remove;
 Gods as we are, we are but slaves to Jove.
 Go then he may; (he must, if he ordain,
 Try all those dangers, all those deeps, again)
 But never, never shall Calypso fend 179
 To toils like these, her husband and her friend.
 What ships have I, what sailors to convey,
 What oars to cut the long laborious way?
 Yet, I'll direct the safest means to go:
 That last advice is all I can bestow.

dangers from which she had preserved him? this was an act of cruelty. But on the contrary, she speaks not one word concerning the truth of the cause: *viz.* that she offered violence to the inclinations of Ulysses; that she made him miserable by detaining him, not only from his wife, but from his whole dominions; and never considers that Jupiter is just in delivering him from his captivity. This is a very lively, though unhappy picture of human nature, which is too apt to fall into error, and then endeavours to justify an error by a seeming reason. *Dacier.* P.

Ver. 169.] The rhymes are inaccurate, thus:

By winds and waters in mid ocean driven,
 Alone, sad out-cast he, from earth and heaven.

Ver. 183.] This inelegant elision may be avoided thus:

Yet *will* I tell the safest means to go.

To her, the pow'r who bears the charming rod.
 Dismiss the man, nor irritate the God ; 186
 Prevent the rage of him who reigns above,
 For what so dreadful as the wrath of Jove ?
 Thus having said, he cut the cleaving sky,
 And in a moment vanish'd from her eye. 190
 The nymph, obedient to divine command,
 To seek Ulysses, pac'd along the sand.
 Him pensive on the lonely beach she found,
 With streaming eyes in briny torrents drown'd,
 And inly pining for his native shore ; 195
 For now the soft enchantress pleas'd no more :
 For now, reluctant, and constrain'd by charms,
 Absent he lay in her desiring arms,

Ver. 189.] This couplet is fabricated from a single verse of his author to the following purport :

The mighty Mercury with these words departs.

Thus, with less deviation :

Thus spake the God, nor waits the nymph's reply ;
 But wings through air his passage to the sky.

Ver. 193.] The Greek is exquisitely beautiful here. I shall venture a plain exact translation :

Him on the beach she found : with ceaseless woe
 Still stream'd his eyes, still ran to waste in tears
 His precious life ; the nymph distasteful grown.

Ver. 197.] The literal beauties of his author might have been transplanted, I think, with success into the version, thus :

For, *fated now with her celestial charms,*
 He lay *unwilling* in her *willing* arms.

In slumber wore the heavy night away,
On rocks and shores consum'd the tedious day;

Chapman has a pretty line:

The willing goddesse and th' unwilling guest.

Ver. 198. *Absent he lay in her desiring arms.*] This passage has fallen under the severe censure of the criticks, they condemn it as an act of conjugal infidelity, and a breach of morality in Ulysses: it would be sufficient to answer, that a Poet is not obliged to draw a perfect character in the person of his hero: perfection is not to be found in human life, and consequently ought not to be ascribed to it in poetry: neither Achilles nor Æneas are perfect characters: Æneas in particular, is as guilty, with respect to Dido, in the desertion of her, (for Virgil tells us they were married, *connubio jungam stabili*) as Ulysses can be imagined to be by the most severe critick, with respect to Calypso.

But those who have blamed this passage, form their judgments from the morality of these ages, and not from the theology of the ancients: Polygamy was then allowed, and even concubinage, without being esteemed any breach of conjugal fidelity: if this be not admitted, the heathen Gods are as guilty as the heathen heroes, and Jupiter and Ulysses are equally criminals.

This very passage shews the sincere affection which Ulysses retained for his wife Penelope; even a Goddess cannot persuade him to forget her; his person is in the power of Calypso, but his heart is with Penelope. Tully had this book of Homer in his thought when he said of Ulysses, *Vetulam suam prætulit immortalitati.* P.

Ver. 200.] The following attempt is a literal exhibition of these five verses:

By day midst rocks and cliffs he sate, and tore,
With tears, and sighs, and griefs, his inmost soul;
Still eyes the sea, and, eying, streams with tears.

Our Poet might think on Dryden's version, at Virgil's Georg. iv. 738.

By Strymon's freezing streams he sat alone,
The rocks were mov'd to pity with his moan.

There sat all desolate, and sigh'd alone, 201
 With echoing sorrows made the mountains
 groan,

And roll'd his eyes o'er all the restless main,
 'Till dimm'd with rising grief, they stream'd
 again.

Here, on the musing mood the Goddess prest,
 Approaching soft ; and thus the chief address. 206
 Unhappy man ! to wasting woes a prey,
 No more in sorrows languish life away :
 Free as the winds I give thee now to rove—
 Go, fell the timber of yon' lofty grove, 210
 And form a raft, and build the rising ship,
 Sublime to bear thee o'er the gloomy deep.
 To store the vessel let the care be mine,
 With water from the rock, and rosy wine,
 And life-sustaining bread, and fair array, 215
 And prosp'rous gales to waft thee on the way.
 These if the Gods with my desires comply,
 (The Gods alas more mighty far than I,
 And better skill'd in dark events to come)
 In peace shall land thee at thy native home. 220

Ver. 203.] See the remark at verse 107 above.

Ver. 211.] A wretched rhyme ! Accuracy in this respect, and additional fidelity may be consulted with little difficulty, thus :

And form a raft, and raise *it's* lofty sides,
 To bear thee *safely* o'er the gloomy tides.

With sighs, Ulysses heard the words she spoke,
 Then thus his melancholy silence broke.
 Some other motive, Goddess! sways thy mind,
 (Some close design, or turn of womankind)
 Nor my return the end, nor this the way, 225
 On a slight raft to pass the swelling sea
 Huge, horrid, vast! where scarce in safety fails
 The best built ship, tho' Jove inspire the gales.
 The bold proposal how shall I fulfil;
 Dark as I am, unconscious of thy will? 230
 Swear then, thou mean'st not what my soul fore-
 bodes;
 Swear by the solemn oath that binds the Gods.

Ver. 221.] His original rather dictates,

With *horror thrill'd*, he heard the words she spake.

Ver. 222. *Then thus his melancholy silence broke.*] It may be asked what occasions this conduct in Ulysses? he has long been desirous to return to his country, why then his melancholy at the proposal of it? this proceeds from his apprehensions of insincerity in Calypso: he had long been unable to obtain his dismissal with the most urgent entreaties: this voluntary kindness therefore seems suspicious. He is ignorant that Jupiter had commanded his departure, and therefore fears lest his obstinate desire of leaving her should have provoked her to destroy him, under a shew of complying with his inclinations. This is an instance that Ulysses is not only wise in extricating himself from difficulties, but cautious in guarding against dangers. P.

Ver. 224.] The latter clause is interpolated by our satirist.

Ver. 225.] These rhymes are inadmissible. Thus:

Not my return. Shall such a raft convey,
 So slight! in safety through the wat'ry way?

Ver. 227.] He might think on Milton, Par. Lost. vii. 212.
 Outrageous as a sea, dark, wasteful, wild,

Him, while he spoke, with smiles Calypso ey'd,
 And gently grasp'd his hand, and thus reply'd:
 This shews thee, friend, by old experience
 taught,

And learn'd in all the wiles of human thought.
 How prone to doubt, how cautious are the wife?
 But hear, oh earth, and hear ye sacred skies!
 And thou, O Styx! whose formidable floods
 Glide thro' the shades, and bind th'attesting Gods!
 No form'd design, no meditated end
 Lurks in the counsel of thy faithful friend;
 Kind the persuasion, and sincere my aim;
 The same my practice, were my fate the same.

Ver. 233.] This open vowel is peculiarly ungraceful. Better, perhaps,

— — — with smiles *the goddesses* ey'd.

Ver. 238. *But hear, oh earth, and hear ye sacred skies !* The oath of Calypso is introduced with the utmost solemnity. Rapsin allows it to be an instance of true sublimity. The ancients attested all Nature in their oaths, that all Nature might conspire to punish their perjuries. Virgil has imitated this passage, but has not copied the full beauty of the original.

“Esto nunc sol testis, & hæc mihi terra precanti.”

It is the remark of Grotius, that the like expression is found in Deuteronomy, *Hear, oh ye heavens, the words that I speak, and let the earth hear the words of my mouth.* Which may almost literally be rendered by this verse of Homer.

Ἰσὼν οὖν τόδῃ γαῖα, καὶ ἑρᾶνδ' ὑπὲρ ὕπερθε.

P.

Ver. 239.] These are the incorrect rhymes of Ogilby also;

I swear by heaven, and earth, and Stygian floods,
 An oath ne'er violated by the Gods.

Heav'n has not curst me with a heart of steel, 245
But giv'n the sense, to pity, and to feel.

Thus having said, the Goddess march'd before:
He trod her footsteps in the sandy shore.
At the cool cave arriv'd, they took their state;
He fill'd the throne where Mercury had sat, 250
For him, the nymph a rich repast ordains,
Such as the mortal life of man sustains;

Ver. 245.] Thus Ogilby:

My heart is soft, not adamant, nor steel,
So I on thy concern compassion feel.

From Chapman:

Nor beare I in my breast a heart of Steele,
But with the sufferer willing sufferance feele.

Ver. 251. *For him, the nymph a rich repast ordains.*] The passion of love is no where described in all Homer, but in this passage between Calypso and Ulysses; and we find that the Poet is not unsuccessful in drawing the tender, as well as the fiercer passions. This seemingly trifling circumstance is an instance of it; love delights to oblige, and the least offices receive a value from the person who performs them: this is the reason why Calypso serves Ulysses with her own hands: her damsels attend her, but love makes it a pleasure to her to attend Ulysses. *Eustathius.*

Calypso shews more fondness for Ulysses, than Ulysses for Calypso: indeed Ulysses had been no less than seven years in the favour of that goddess; it was a kind of matrimony, and husbands are not altogether so fond as lovers. But the true reason is, a more tender behaviour had been contrary to the character of Ulysses; it is necessary that his stay should be by constraint, that he should continually be endeavouring to return to his own country; and consequently to have discovered too great a degree of satisfaction in any thing during his absence, had outraged his character. His return is the main hinge upon which the whole Odyssey turns, and therefore no pleasure, not even a Goddess, ought to divert him from it.

Before herself were plac'd the cates divine,
 Ambrosial banquet, and celestial wine.
 Their hunger satiate, and their thirst repress, 255
 Thus spoke Calypso to her God-like guest.

Ulysses! (with a sigh she thus began)
 O sprung from Gods! In wisdom more than man.
 Is then thy home the passion of thy heart?
 Thus wilt thou leave me, are we thus to part? 260
 Farewel! and ever joyful may'st thou be,
 Nor break the transport with one thought of me.
 But ah Ulysses! wert thou given to know
 What fate yet dooms thee, yet, to undergo;

Ver. 253.] Thus, more accurately:

Her damfels place for her the cates divine.

Ver. 257.] Thus, Chapman:

The nymph Calypso, this discourse began:

Jove bred Ulysses! many-witted man!

Ver. 262.] This line is from the translator only; and reminds us of a passage in his *Eloisa*, verse 291.

Ah, come not, write not, think not once of me,

Nor share one pang of all I felt for thee.

Ver. 263. *But ah, Ulysses! wert thou given to know*

What fate yet dooms thee.]

This is another instance of the tyranny of the passion of love; Calypso had received a command to dismiss Ulysses; Mercury had laid before her the fatal consequences of her refusal, and she had promised to send him away; but her love here again prevails over her reason; she frames excuses still to detain him, and though she dares not keep him, she knows not how to part with him. This is a true picture of nature; love this moment resolves, the next breaks these resolutions: she had promised to obey Jupiter, in not detaining Ulysses; but she endeavours to persuade Ulysses not to go away.

Thy heart might settle in this scene of ease, 265
And ev'n these flighted charms might learn to
please.

A willing Goddess and immortal life,
Might banish from thy mind an absent wife.

Am I inferiour to a mortal dame?

Less soft my feature, less august my frame? 270

Or shall the daughters of mankind compare

Their earth-born beauties with the heav'nly fair?

Alas! for this (the prudent man replies)

Against Ulysses shall thy anger rise?

Lov'd and ador'd, oh Goddess as thou art, 275

Forgive the weakness of a human heart.

Tho' well I see thy graces far above

The dear, tho' mortal, object of my love,

Of youth eternal well the diff'rence know,

And the short date of fading charms below; 280

Ver. 277. *Tho' well I see thy graces far above*

The dear, tho' mortal, object of my love.]

Ulysses shews great address in this answer to Calypso; he softens the severity of it, by first asking a favourable acceptance of what he is about to say; he calls her his adored Goddess, and places Penelope in every degree below the perfections of Calypso. As it is the nature of women not to endure a rival, Ulysses assigns the desire of his return to another cause than the love of Penelope, and ascribes it solely to the love he bears his country. *Eustathius. P.*

Ver. 279.] A fine couplet; but the following effort is a more faithful representation of the original:

Her charms are mortal charms, and fade away;
Eternal thine, nor subject to decay.

Yet ev'ry day, while absent thus I roam,
 I languish to return, and die at home.
 Whate'er the Gods shall destine me to bear
 In the black ocean, or the wat'ry war,
 'Tis mine to master with a constant mind ; 285
 Enur'd to perils, to the worst resign'd.
 By seas, by wars, so many dangers run ;
 Still I can suffer : their high will be done !
 Thus while he spoke, the beamy sun descends,
 And rising night her friendly shade extends. 290
 To the close grot the lonely pair remove,
 And slept delighted with the gifts of love.
 When rosy morning call'd them from their rest,
 Ulysses robed him in the cloak and vest.
 The nymph's fair head a veil transparent grac'd,
 Her swelling loins a radiant zone embrac'd 296
 With flow'rs of gold : an under robe, unbound,
 In snowy waves flow'd glitt'ring on the ground.

Ver. 283.] Neither the rhyme nor the sense can be commended for accuracy. Thus ?

Me should some God in vengeance plunge again,
 From the wreck'd vessel in the raging main.

Ver. 287.] Thus, with more fidelity :

I, who by war and sea such conflicts bore,
 Will bear, unterrified, one conflict more.

Ver. 290.] This epithet, *friendly*, seems to me as foreign to the purport of his author, as it is unauthenticated by his language. I should like better,

And rising night her *shadowy veil* extends.

Forth-issuing thus, she gave him first to wield
 A weighty ax, with truest temper steel'd, 300
 And double edg'd; the handle smooth and plain,
 Wrought of the clouded olive's easy grain;
 And next, a wedge to drive with sweepy sway:
 Then to the neighbouring forest led the way.
 On the lone island's utmost verge there stood 305
 Of poplars, pines, and firs, a lofty wood,
 Whose leafless summits to the skies aspire,
 Scorch'd by the sun, or fear'd by heav'nly fire:
 (Already dry'd.) These pointing out to view,
 The nymph just shew'd him, and with tears
 withdrew. 310

Now toils the hero; trees on trees o'erthrown
 Fall crackling round him, and the forests groan:

Ver. 303.] There is a forced artificial elevation in this verse, too pompous for the subject. A modification of Ogilby might possibly be more acceptable to the reader:

*And next, a rending wedge. She then convey'd,
 Where a tall forest spread it's ample shade.*

Ver. 308.] These are the fancies of the translator. Ogilby is more accurate, as well as simple. The following couplet is corrected from him:

*Where alders grew, and poplars, light and dry,
 For sailing fit; and firs that scal'd the sky.*

Ver. 309.] Ogilby is more exact, and might easily be rendered unexceptionable. I give him without alteration:

*When she had shew'd him where the largest grew,
 The Goddess to her mansion thence withdrew.*

Ver. 311, &c. *Ulysses builds his ship.*] This passage has fallen under censure, as outraging all probability: Rapin believes it to

Sudden, full twenty on the plain are strow'd,
 And lopp'd, and lighten'd of their branchy load.
 At equal angles these dispos'd to join, 315
 He smooth'd and squar'd 'em, by the rule and line.
 (The wimbles for the work Calypso found)
 With those he pierc'd 'em, and with clinchers
 bound.

Long and capacious as a shipwright forms 319
 Some bark's broad bottom to out-ride the storms,

be impossible for one man alone to build so complete a vessel in the compass of four days; and perhaps the same opinion might lead Bossu into a mistake, who allows twenty days to Ulysses in building it; he applies the word *ἑξήκοντα*, or *twenty*, to the days, which ought to be applied to the trees; *δίδραξα* is understood, for the Poet immediately after declares, that the whole was completed in the space of four days; neither is there any thing incredible in the description. I have observed already that this vessel is but *Σκάβια*, a float, or raft; it is true, Ulysses cuts down twenty trees to build it; this may seem too great a provision of materials for so small an undertaking: but why should we imagine these to be large trees? The description plainly shews the contrary, for it had been impossible to have felled twenty large trees in the space of four days, much more to have built a vessel proportionable to such materials: but the vessel was but small, and consequently such were the trees. Homer calls these dry trees; this is not inserted without reason, for green wood is unfit for navigation.

Homer in this passage shews his skill in mechanicks; a shipwright could not have described a vessel more exactly; but what is chiefly valuable is the insight it gives us to what degree this art of ship-building was then arrived: we find likewise what use navigators made of astronomy in those ages; so that this passage deserves a double regard, as a fine piece of poetry, and a valuable remain of antiquity. P.

Ver. 317.] (*The wimbles for the work Calypso found.*) And

So large he built the raft : then ribb'd it strong
 From space to space, and nail'd the planks along;
 These form'd the sides: the deck he fashion'd last;
 Then o'er the vessel rais'd the taper mast,
 With crossing sail-yards dancing in the wind; 325
 And to the helm the guiding rudder join'd.
 (With yielding osiers fenc'd, to break the force
 Of surging waves, and steer the steady course)
 Thy loom, Calypso! for the future sails
 Supply'd the cloth, capacious of the gales. 330

Ver. 329.] *Thy loom, Calypso! for the future sails
 Supply'd the cloth.*]

It is remarkable that Calypso brings the tools to Ulysses at several times: this is another instance of the nature of love; it seeks opportunities to be in the company of the beloved person. Calypso is an instance of it: she frequently goes away, and frequently returns: she delays the time, by not bringing all the implements at once to Ulysses; so that though she cannot divert him from the resolutions of leaving her, yet she protracts his stay.

It may be necessary to make some observation in general upon this passage of Calypso and Ulysses. Mr. Dryden has been very severe upon it. "What are the tears," says he, "of Calypso for being left, to the fury and death of Dido? Where is there the whole process of her passion, and all its violent effects to be found, in the languishing episode of the *Odyssey*?" Much may be said in vindication of Homer; there is a wide difference between the characters of Dido and Calypso; Calypso is a Goddess, and consequently not liable to the same passions, as an enraged woman: yet disappointed love being always an outrageous passion, Homer makes her break out into blasphemies against Jupiter and all the Gods. "But the same process of love is not found in Homer as in Virgil;" it is true, and Homer had been very injudicious if he had inserted it. The time allows it not; it was necessary for Homer to describe the conclusion of Calypso's passion,

With stays and cordage last he rigg'd the ship,
And, roll'd on levers, lanch'd her in the deep.

Four days were past, and now the work complete,

Shone the fifth morn: when from her sacred
feat

The nymph dismiss him, (od'rous garments
giv'n)

335

And bath'd in fragrant oils that breath'd of heav'n:

not the beginning or process of it. It was necessary to carry on the main design of the poem, *viz.* the departure of Ulysses, in order to his re-establishment; and not amuse the reader with a detail of a passion that was so far from contributing to the end of the poem, that it was the greatest impediment to it. If the Poet had found an enlargement necessary to his design, had he attempted a full description of the passion, and then failed, Mr. Dryden's criticism had been judicious. Virgil had a fair opportunity to expatiate, nay, the occasion required it, inasmuch as the love of Dido contributed to the design of the poem; it brought about her assistance to Æneas, and the preservation of his companions; and consequently the copiousness of Virgil is as judicious as the conciseness of Homer. I allow Virgil's to be a masterpiece: perhaps no images are more happily drawn in all that Poet; but the passages in the two authors are not similar, and consequently admit of no comparison: would it not have been insufferable in Homer, to have stepped seven years backward, to describe the process of Calypso's passion, when the very nature of the poem requires that Ulysses should immediately return to his own country? Ought the action to be suspended for a fine description? But an opposite conduct was judicious in both the Poets, and therefore Virgil is commendable for giving us the whole process of a love-passion in Dido, Homer for only relating the conclusion of it in Calypso. I will only add, that Virgil has borrowed his machinery from Homer, and that the departure of Æneas and Ulysses is brought about by the command of Jupiter, and the descent of Mercury. P.

Then fill'd two goat-skins with her hands divine,
 With water one, and one with fable wine :
 Of ev'ry kind, provisions heav'd aboard ;
 And the full decks with copious viands stor'd. 340
 The Goddess, last, a gentle breeze supplies,
 To curl old Ocean, and to warm the skies.

And now rejoicing in the prosp'rous gales,
 With beating heart Ulysses spreads his sails ;
 Plac'd at the helm he sat, and mark'd the skies,
 Nor clos'd in sleep his ever-watchful eyes. 346

Ver. 339.] Thus Ogilby :

Next purest wine, and water puts *aboard*,
 And him with cates and good provision *stor'd*.

Ver. 341.] An elegant couplet, amplified from this verse of his author :

And sent before a safe and gentle breeze.

But as the same rhymes occur very soon, I should like an alteration of the passage, thus :

A safe and gentle breeze at her command
 Rose on his stern, to waft him from the land.

Ver. 344. — — — *Ulysses spreads his sails.*] It is observable that the Poet passes over the parting of Calypso and Ulysses in silence ; he leaves it to be imagined by the reader, and prosecutes his main action. Nothing but a cold compliment could have proceeded from Ulysses, he being overjoyed at the prospect of returning to his country : it was therefore judicious in Homer to omit the relation ; and not draw Calypso in tears, and Ulysses in a transport of joy. Besides, it was necessary to shorten the Episode : the commands of Jupiter were immediately to be obeyed ; and the story being now turned to Ulysses, it was requisite to put him immediately upon action, and describe him endeavouring to re-establish his own affairs, which is the whole design of the Odyssey.

P.

There view'd the Pleiads, and the northern team,
 And great Orion's more refulgent beam,
 To which, around the axle of the sky
 The bear revolving, points his golden eye : 350
 Who shines exalted on th' ætherial plain,
 Nor bathes his blazing forehead in the main.
 Far on the left those radiant fires to keep
 The nymph directed, as he sail'd the deep.
 Full sev'nteen nights he cut the foamy way ; 355
 The distant land appear'd the following day :

Ver. 347.] These verses have already occurred in Iliad xviii. verse 561, with no important variation.

Ver. 355. *Full sev'nteen nights he cut the foamy way.*] It may seem incredible that one person should be able to manage a vessel seventeen days without any assistance ; but Eustathius vindicates Homer by an instance that very much resembles this of Ulysses. A certain Pamphylian being taken prisoner, and carried to Tamiatthis (afterwards Damietta) in Ægypt, continued there several years ; but being continually desirous to return to his country, he pretends a skill in sea affairs : this succeeds, and he is immediately employed in maritime business, and permitted the liberty to follow it according to his own inclination, without any inspection. He made use of this opportunity, and furnishing himself with a sail, and provisions for a long voyage, committed himself to the sea all alone ; he crossed that vast extent of waters that lies between Ægypt and Pamphylia, and arrived safely in his own country : in memory of this prodigious event he changed his name, and was called μονοπλόος, or the *sole sailor* ; and the family was not extinct in the days of Eustathius.

It may not be improper to observe, that this description of Ulysses sailing alone, is a demonstration of the smallness of his vessel ; for it is impossible that a large one could be managed by a single person. It is indeed said that twenty trees were taken down for the vessel, but this does not imply that all the trees were made use of, but only so much of them as was necessary to his purpose.

Then swell'd to fight Phæacia's dusky coast,
 And woody mountains, half in vapours lost :
 That lay before him, indistinct and vast,
 Like a broad shield amid the wat'ry waste. 360
 But him, thus voyaging the deeps below,
 From far, on Solymé's ærial brow,

Ver. 357.] The rhymes of both these couplets are inaccurate, and the passage itself is too much dilated. The following adjustment is more closely expressive of his original :

Full sev'nteen nights he cut the foamy way ;
 Phæacia's nearest point the following day
 Rose up, her dusky cliffs by clouds embrac'd,
 Like a broad shield —.

Ver. 360. *Like a broad shield amid the wat'ry waste.*] This expression gives a very lively idea of an island of small extent, that is of a form more long than large : Aristarchus, instead of *ῥῖον*, writes *ῖρον*, or resembling a *fig* ; others tell us, that *ῥῖον* is used by the Illyrians to signify *ἄχρον*, or a *mist* ; this likewise very well represents the first appearance of land to those that sail at a distance ; it appears indistinct and confused, or as it is here expressed, like a mist. *Eustathius.* P.

Ver. 362. *From Solymé's ærial brow.*] There is some difficulty in this passage. Strabo, as Eustathius observes, affirms that the expression of Neptune's seeing Ulysses from the mountain of Solymé, is to be taken in a general sense, and not to denote the Solymæan mountains in Pisidia ; but other eastern mountains that bear the same appellation. In propriety, the Solymæans inhabit the summits of mount Taurus, from Lycia even to Pisidia ; these were very distant from the passage of Neptune from the Æthiopians, and consequently could not be the mountains intended by Homer ; we must therefore have recourse to the preceding assertion of Strabo, for a solution of the difficulty. Dacier endeavours to explain it another way ; who knows, says she, but that the name of Solymæan was anciently extended to all very elevated mountains ? Bochart affirms, that the word *Solimi* is derived from

The king of Ocean saw, and seeing burn'd,
 (From Æthiopia's happy climes return'd)
 The raging monarch shook his azure head, 365
 And thus in secret to his soul he said :

Heav'ns ! how uncertain are the pow'rs on high ?
 Is then revers'd the sentence of the sky,
 In one man's favour ; while a distant guest
 I shar'd secure the Æthiopian feast ? 370
 Behold how near Phæacia's land he draws !
 The land, affix'd by Fate's eternal laws
 To end his toils. Is then our anger vain ?
 No ; if this sceptre yet commands the main.

He spoke, and high the forky trident hurl'd, 375
 Rolls clouds on clouds, and stirs the wat'ry world,
 At once the face of earth and sea deforms,
 Swells all the winds, and rouses all the storms.

the Hebrew *selem*, or *darkness* ; why then might not this be a general appellation ? But this is all conjecture, and it is much more probable that such a name should be given to some mountains by way of distinction and emphatically, from some peculiar and extraordinary quality ; than extend itself to all very lofty mountains, which could only introduce confusion and error. P.

Ver. 363.] This strong expression our Poet gain'd from Chapman :

— — — — *All on fire*

The sight strait set his heart ;

Or, from Dacier : “ En même tems il est *enflammé de colere*.”

Ver. 373.] This translation is quite beside his author. The subjoined attempt is plain, but faithful :

To end his labours. But, not yet secure,
 Abundant toils I doom him to endure.

Ver. 377.] Thus, with more precision and fidelity :
With mists the face of earth and sea deforms.

Down rush'd the night: east, west, together roar;
And south, and north, roll mountains to the
shore;

Then shook the hero, to despair resign'd, 381
And question'd thus his yet-unconquer'd mind.

Wretch that I am! what farther fates attend
This life of toils, and what my destin'd end?

Too well alas! the island Goddess knew, 385
On the black sea what perils shou'd ensue.

New horrors now this destin'd head enclose;
Unfill'd is yet the measure of my woes;

With what a cloud the brows of heav'n are
crown'd?

What raging winds? what roaring waters round?
'Tis Jove himself the swelling tempest rears; 391
Death, present death on ev'ry side appears.

Ver. 379.] Chapman has exhibited the clause of Homer, corresponding to the beginning of this line, with neatness and accuracy:

——— grim night

Fell tumbling headlong from the cope of light.

Ver. 381.] Exactly thus:

The chief, while sinks his heart and members quake,
Thus with a sigh his mighty soul bespake.

Ver. 388.] Or, exactly to his author's words:

And fill up all the measure of my woes.

Ver. 392.] This more nearly resembles Virgil's verse in the parallel passage:

Præsentemque viris intentant omnia mortem.

Thus, rendered by Dryden, at *Æn. i. 134*,

And present death in various forms appears.

Happy! thrice happy! who, in battle slain,
 Preſt, in Atrides' cauſe, the Trojan plain :
 Oh ! had I dy'd before that well-fought wall ; 395
 Had ſome diſtinguiſh'd day renown'd my fall ;

Ver. 393. *Happy! thrice happy! who, in battle slain,
 Preſt, in Atrides' cauſe, the Trojan plain.]*

Plutarch in his Sympoſiacks relates a memorable ſtory concerning Memmius, the Roman general: when he had ſacked the city Corinth, and made ſlaves of thoſe who ſurvived the ruin of it, he commanded one of the youths of a liberal education to write down ſome ſentence in his preſence, according to his own inclinations. The youth immediately wrote this paſſage from Homer.

Happy! thrice happy! who in battle ſlain,
 Preſt, in Atrides' cauſe, the Trojan plain.

Memmius immediately burſt into tears, and gave the youth and all his relations their liberty.

Virgil has tranſlated this paſſage in the firſt book of his *Æneis*. The ſtorm and the behaviour of *Æneas* are copied exactly from it. The ſtorm, in both the Poets, is deſcribed conciſely, but the images are full of terrour; Homer leads the way, and Virgil treads in his ſteps without any deviation. Ulyſſes falls into lamentation, ſo does *Æneas*: Ulyſſes wiſhes he had found a nobler death, ſo does *Æneas*: this diſcovers a bravery of ſpirit, they lament not that they are to die, but only the inglorious manner of it. This fully answers an objection that has been made both againſt Homer and Virgil, who have been blamed for deſcribing their heroes with ſuch an air of mean-ſpiritedneſs. Drowning was eſteemed by the ancients an accuſed death, as it deprived their bodies of the rites of ſepulture; it is therefore no wonder that this kind of death was greatly dreaded, ſince it barred their entrance into the happy regions of the dead for many hundreds of years. P.

Thus Ogilby :

Thrice happy you, *who on the Trojan plain*
 Dy'd bravely, *in Atrides' quarrel ſlain.*

(Such as was that, when show'rs of jav'lins fled
 From conqu'ring Troy around Achilles dead)
 All Greece had paid me solemn fun'ral's then,
 And spread my glory with the sons of men. 400
 A shameful fate now hides my hapless head,
 Un-wept, un-noted, and for ever dead!

A mighty wave rush'd o'er him as he spoke,
 The raft it cover'd, and the mast it broke; 404
 Swept from the deck, and from the rudder torn,
 Far on the swelling surge the chief was borne:
 While by the howling tempest rent in twain
 Flew sail and sail-yards rattling o'er the main.

Ver. 397. (*Such as was that, when show'rs of jav'lins fled
 From conqu'ring Troy around Achilles dead.*)

These words have relation to an action, no where described in the Iliad or Odyssey. When Achilles was slain by the treachery of Paris, the Trojans made a sally to gain his body, but Ulysses carried it off upon his shoulders, while Ajax protected him with his shield. The war of Troy is not the subject of the Iliad, and therefore relates not the death of Achilles; but, as Longinus remarks, he inserts many actions in the Odyssey which are the sequel of the story of the Iliad. This conduct has a very happy effect; he aggrandizes the character of Ulysses by these short histories, and has found out the way to make him praise himself, without vanity. P.

Ver. 401.] This seems to me but a poor couplet. The original is literally this:

By a sad death now am I doom'd to fall.

Perhaps, something in the following stile, but executed by our Poet himself, would have been preferable:

Now undistinguish'd and unseen I die,
 In ocean's dark recesses doom'd to lie!

Long press'd he heav'd beneath the weighty
wave,

Clogg'd by the cumbrous vest Calypso gave : 410

At length emerging from his nostrils wide

And gushing mouth, effus'd the briny tide,

Ev'n then not mindless of his last retreat,

He seiz'd the raft, and leapt into his seat, 414

Strong with the fear of death. The rolling flood

Now here, now there, impell'd the floating wood.

As when a heap of gather'd thorns is cast

Now to, now fro, before th' autumnal blast ;

Together clung, it rolls around the field ;

So roll'd the float, and so its texture held : 420

And now the south, and now the north, bear sway, }

And now the east the foamy floods obey, }

And now the west-wind whirls it o'er the sea. }

Ver. 411.] Our translator was more studious of convenient language for versification, than of fidelity to his author, who may be very accurately represented thus :

At length he rose, and sputter'd from his mouth
The brine, which from his head ran murm'ring down.

Ver. 415.] His original dictates,

And thus scapes instant death. The rolling flood—.

Ver. 420.] The latter clause of the verse is mere interpolation, and the rhymes are insufferable. Thus? more faithfully :

Together clung, around the field it *sweeps* :
So the *light skiff floats diverse thro' the deeps.*

Ver. 422.] The vicious rhyme and open vowel may be thus avoided :

Now the *rough* east the foamy floods obey,
Now the west whirls it o'er the *wat'ry way*.

The wand'ring chief, with toils on toils oppress'd,
 Leucothea saw, and pity touch'd her breast : 425
 (Herself a mortal once, of Cadmus' strain,
 But now an azure sister of the main)
 Swift as a sea-mew springing from the flood,
 All radiant on the raft the Goddess stood :
 Then thus address'd him. Thou, whom heav'n
 decrees

430

To Neptune's wrath, stern tyrant of the seas,
 (Unequal contest ;) not his rage and pow'r,
 Great as he is, such virtue shall devour.
 What I suggest thy wisdom will perform ;
 Forsake thy float, and leave it to the storm ; 435
 Strip off thy garments ; Neptune's fury brave
 With naked strength, and plunge into the wave.

Ver. 424. *The wand'ring chief, with toils on toils oppress'd,
 Leucothea saw, and pity touch'd her breast.*]

It is not probable that Ulysses could escape so great a danger by his own strength alone ; and therefore the Poet introduces Leucothea to assist in his preservation. But it may be asked, if this is not contradictory to the command of Jupiter in the beginning of the book ? Ulysses is there forbid all assistance either from men or Gods ; whence then is it that Leucothea preserves him ? The former passage is to be understood to imply an interdiction only of all assistance, until Ulysses was shipwrecked ; he was to suffer, not to die : thus Pallas afterwards calms the storm ; she may be imagined to have a power over the winds, as she is the daughter of Jupiter, who denotes the air, according to the observation of Eustathius : here Leucothea is very properly introduced to preserve Ulysses ; she is a Sea-goddess, and had been a mortal, and therefore interests herself in the cause of a mortal.

P.

To reach Phæacia all thy nerves extend,
 There Fate decrees thy miseries shall end.
 This heav'nly scarf beneath thy bosom bind, 440
 And live; give all thy terrors to the wind.
 Soon as thy arms the happy shore shall gain,
 Return the gift, and cast it in the main;

Ver. 440. *This heav'nly scarf beneath thy bosom bind.*] This passage may seem extraordinary, and the Poet be thought to preserve Ulysses by incredible means. What virtue could there be in this scarf against the violence of storms? Eustathius very well answers this objection. It is evident that the belief of the power of amulets or charms prevailed in the times of Homer; thus Moly is used by Ulysses as a preservative against fascination, and some charm may be supposed to be implied in the *zone* or *cestus* of Venus. Thus Ulysses may be imagined to have worn a scarf, or cincture, as a preservative against the perils of the sea. They consecrated antiently *votiva*, as tablets, &c. in the temples of their Gods: so Ulysses, wearing a zone consecrated to Leucothea, may be said to receive it from the hands of that Goddess. Eustathius observes, that Leucothea did not appear in the form of a bird, for then how should she speak, or how bring this cincture or scarf? The expression has relation only to the manner of her rising out of the sea, and descending into it; the action, not the person, is intended to be represented. Thus Minerva is said in the *Odyssey* to fly away, ὅπως ὡς ἀνέπαισα, not in the form, but with the *swiftness* of an eagle. Most of the translators have rendered this passage ridiculously; they describe her in the real form of a sea-fowl, though she speaks, and gives her scarf. So the version of Hobbes:

She spoke, in figure of a water-hen.

P.

This term he took from Hobbes:

Here take this scarf.

Chapman and Ogilby call it a ribband: of whom the latter is not much amis:

This ribband ty'd about thy bosome bear,

Then death itself, nor any danger fear.

Ver. 442.] The conduct of Ogilby is not very different:

Observe my orders, and with heed obey,
Cast it far off, and turn thy eyes away. 445

With that, her hand the sacred veil bestows,
Then down the deeps she div'd from whence she
rose ;

A moment snatch'd the shining form away,
And all was cover'd with the curling sea. 449

Struck with amaze, yet still to doubt inclin'd,
He stands suspended, and explores his mind.
What shall I do ? Unhappy me ! who knows
But other gods intend me other woes ?
Whoe'er thou art, I shall not blindly join
Thy pleaded reason, but consult with mine : 455

But soon as thou shalt long'd-for land obtain,
Unloose the charm, and throw into the main.

Ver. 447.] I have before noted the impropriety of the phrase *from whence*, and the verse itself is prosaic : the rhymes also of the following couplet are imperfect. I shall propose a correction, by borrowing the former rhymes from Ogilby :

The sacred veil with this, the Goddess gave,
And, like a sea-mew, plung'd beneath the wave,
As erst : her passage where the Goddess found,
The waters rose in foaming whirlpools round.

Ver 454. — — — *I shall not blindly join*
Thy pleaded reason — — —]

Eustathius observes, that this passage is a lesson to instruct us, that second reflections are preferable to our first thoughts ; and the Poet maintains the character of Ulysses by describing him thus doubtful and cautious. But is not Ulysses too incredulous, who will not believe a Goddess ? and disobedient to her, by not committing himself to the seas ? Leucothea does not confine Ulysses to an immediate compliance with her injunctions : she commands him to forsake the raft, but leaves the time to his own discretion :

For scarce in ken appears that distant isle
 Thy voice foretells me shall conclude my toil:
 Thus then I judge; while yet the planks sustain
 The wild waves fury, here I fix'd remain:
 But when their texture to the tempest yields, 460
 I lanch advent'rous on the liquid fields,
 Join to the help of Gods the strength of man,
 And take this method since the best I can.

While thus his thoughts an anxious council
 hold,
 The raging God a wat'ry mountain roll'd; 465

and Ulysses might very justly be somewhat incredulous, when he knew that Neptune was his enemy, and contriving his destruction. The doubts therefore of Ulysses are the doubts of a wise man: but then, is not Ulysses described with a greater degree of prudence, than the Goddess? She commands him to leave the raft, he chuses to make use of it till he arrives nearer the shores. Eustathius directly ascribes more wisdom to Ulysses than to Leucothea. This may appear too partial; it is sufficient to observe, that the command of Leucothea was general, and left the manner of it to his own prudence. P.

It is to be regretted, that the rhymes of this elegant and easy couplet are not strictly correct: a censure, which may be justly passed on those of the next couplet also.

Ver. 455.] Thus Milton, Par. Lost, viii. 510. in a passage beyond all parallel deliciously engaging:

— — — she what was honor knew,
 And with obsequious majesty approv'd
 My pleaded reason.

Ver. 462.] So Chapman:

— — — no miracle can
 Past neare and cleare meanes move a knowing man.

Ver. 465.] Homer says only *a great wave*: our Poet might receive his exaggerated expression from Dacier: "*Neptune excita une vague épouvantable aussi haute qu' une montagne.*"

Like a black sheet the whelming billow spread,
 Burst o'er the float, and thunder'd on his head.
 Planks, beams, dis-parted fly : the scatter'd wood
 Rolls diverse, and in fragments strows the flood.
 So the rude Boreas, o'er the field new-shorn, 470
 Tosses and drives the scatter'd heaps of corn.
 And now a single beam the chief bestrides ;
 There, pois'd a-while above the bounding tides,
 His limbs dis-cumbers of the clinging vest,
 And binds the sacred cincture round his breast : 475
 Then prone on ocean in a moment flung,
 Stretch'd wide his eager arms, and shot the seas
 along.

All-naked now, on heaving billows laid,
 Stern Neptune ey'd him, and contemptuous said :
 Go, learn'd in woes, and other woes essay ! 480
 Go, wander helpless on the wat'ry way :

Ver. 466.] This comparison is from the translator only.

Ver. 469.] Our Poet was fond of this expression, which, I believe, had it's origin in our poetry with Milton. Thus, for example, *Par. Lost*, iv. 234.

And now, divided into four main streams,
 Runs *diverse*.

Ver. 472.] Our translator, like Hobbes, omits after this line the *simile* of his author, which may be given in the words of Chapman :

Like to a rider of a running horse.

Ver. 476.] Thus *Paradise Lost*, i. 195.

— — his other parts besides

Prone on the flood.

Ver. 480.] The version of this speech is diffuse, and not properly exact. I shall give a literal representation of it :

Thus, thus find out the destin'd shore, and then
 (If Jove ordains it) mix with happier men.
 Whate'er thy fate, the ills our wrath could raise
 Shall last remember'd in thy best of days. 485

This said, his sea-green steeds divide the foam,
 And reach high Ægæ and the tow'ry dome.

Now, scarce withdrawn the fierce earth-shak-
 ing pow'r,
 Jove's daughter Pallas watch'd the fav'ring hour,
 Back to their caves she bade the winds to fly, 490
 And hush'd the blust'ring brethren of the sky.
 The drier blasts alone of Boreas sway,
 And bear him soft on broken waves away ;
 With gentle force impelling to that shore,
 Where Fate has destin'd he shall toil no more. 495
 And now two nights, and now two days were past,
 Since wide he wander'd on the wat'ry waste ;

Thus wander, numerous ills endur'd, the main,
 Thus, 'till thou mix with people nurs'd by Jove :
 But thee no trivial woes e'en there await.

Ver. 492.] His original requires the following adjustment of
 the passage, and compare verse 502.

The blasts alone of *rapid* Boreas sway,
 And bear him *swift* on broken waves away ;
 With *vigorous* force—.

Our translator might take a wrong direction from Ogilby :
 Boreas must only *smooth* the furrow'd deep.

Ver. 495.] This translation stands in contradiction with verse
 485 as properly represented. His author says only,

'Till with Phæacians, skill'd in naval arts,
 Ulysses mingle, scap'd from death and fates.

Ver. 496. *And now two nights, and now two days were past.*] It

Heav'd on the furge with intermitting breath,
 And hourly panting in the arms of death.
 The third fair morn now blaz'd upon the main ;
 Then glassy smooth lay all the liquid plain, 501
 The winds were hush'd, the billows scarcely curl'd,
 And a dead silence still'd the wat'ry world.
 When lifted on a ridgy wave, he spies
 The land at distance, and with sharpen'd eyes. 505
 As pious children joy with vast delight
 When a lov'd fire revives before their sight,

may be thought incredible that any person should be able to contend so long with a violent storm, and at last survive it: it is allowed that this could scarce be done by the natural strength of Ulysses; but the Poet has softened the narration, by ascribing his preservation to the cincture of Leucothea. The Poet likewise very judiciously removes Neptune, that Ulysses may not appear to be preserved against the power of that God; and to reconcile it entirely to credibility, he introduces Pallas, who calms the winds and composes the waves, to make way for his preservation. P.

The rhymes are not sufficiently accurate. Thus?

And now the second night and second day

He floats erroneous on the wat'ry way.

Ver. 505.] Thus Milton, Par. Lost, iii. 620:

— — — and the air,

No where so clear, *sharpen'd* his visual ray

To objects distant far.

This passage, considering his age, is prettily done by Chapman;

— — — Two nights yet, and daies,

He spent in wrestling with the fable seas;

In which space often did his heart propose

Death to his eyes. But when Aurora rose

And threw the third light from her orient haire,

The winds grew calme, and cleare was all the aire,

Not one breath stirring. Then he might descrie

(Rais'd by the high seas) cleare, the land was nie.

Ver. 506. *As pious children joy with vast delight.*] This is a

(Who ling'ring long has call'd on death in vain,
 Fixt by some dæmon to the bed of pain,
 'Till heav'n by miracle his life restore) 510
 So joys Ulysses at th' appearing shore;
 And sees (and labours onward as he sees)
 The rising forests, and the tufted trees.

very beautiful comparison, and well adapted to the occasion. We mistake the intention of it, as Eustathius observes, if we imagine that Homer intended to compare the person of Ulysses to these children: it is introduced solely to express the joy which he conceives at the sight of land: if we look upon it in any other view, the resemblance is lost; for the children suffer not themselves, but Ulysses is in the utmost distress. These images drawn from common life are particularly affecting; they have relation to every man, as every man may possibly be in such circumstances: other images may be more noble, and yet less pleasing: they may raise our admiration, but these engage our affections. P.

Ver. 509. *Fixt by some dæmon to the bed of pain.*] It was a prevailing opinion among the ancients, that the Gods were the authors of all diseases incident to mankind. Hippocrates himself confesses that he had found some distempers, in which the hand of the Gods was manifest, *θεῶν τι*, as Dacier observes. In this place this assertion has a peculiar beauty, it shews that the malady was not contracted by any vice of the father, but inflicted by an evil dæmon. Nothing is more evident, than that every person was supposed by the ancients to have a good and a bad dæmon attending him; what the Greeks called a dæmon, the Romans named a *genius*. I confess that this is no where directly affirmed in Homer, but as Plutarch observes, it is plainly intimated. In the second book of the Iliad the word is used both in a good and bad sense; when Ulysses addresses himself to the generals of the army, he says *Δαίμονι*, in the better sense; and immediately after he uses it to denote a coward,

Δαίμονι ἀντίμας ἦσο.

This is a strong evidence, that the notion of a good and bad dæmon was believed in the days of Homer. P.

And now, as near approaching as the sound
 Of human voice the list'ning ear may wound, 515
 Amidst the rocks he hears a hollow roar
 Of murm'ring surges breaking on the shore:
 Nor peaceful port was there, nor winding bay,
 To shield the vessel from the rolling sea,
 But cliffs, and shaggy shores, a dreadful sight! 520
 All-rough with rocks, with foamy billows white.
 Fear seiz'd his slacken'd limbs and beating heart;
 As thus he commun'd with his soul apart.

Ah me! when o'er a length of waters tost,
 These eyes at last behold th' unhop'd for coast, 525

Ver. 515.] The word *wound* is improperly used as a *generic* term for *striking*, when it is only applicable to sounds of harsh impression or melancholy import. 'Thus?

And now *the wearied chief*, approaching near
 As a man's voice may *strike* the list'ning ear—

Ver. 516.] Thus Ogilby:

— — — he heard loud billows *roar*
 Amongst the rocks, and thunder 'gainst the *shores*.

Ver. 518.] Our Poet should have followed Ogilby in the accuracy of his rhymes:

For there no harbour was, no port, nor bay,
 But rocks and stones, guarding the confines, lay.

Ver. 524. *Ah me! when o'er a length of waters tost.*] Ulysses in this place calls as it were a council in his own breast; considers his danger, and how to free himself from it. But it may be asked if it be probable that he should have leisure for such a consultation, in the time of such imminent danger? The answer is, that nothing could be more happily imagined, to exalt his character: he is drawn with a great presence of mind, in the most desperate circumstances: fear does not prevail over his reason: his wisdom

No port receives me from the angry main,
 But the loud deeps demand me back again.
 Above sharp rocks forbid access; around
 Roar the wild waves; beneath, is sea profound!
 No footing sure affords the faithless sand, 530
 To stem too rapid, and too deep to stand,
 If here I enter, my efforts are vain,
 Dash'd on the cliffs, or heav'd into the main;
 Or round the island if my course I bend,
 Where the ports open or the shores descend, 535
 Back to the seas the rolling surge may sweep,
 And bury all my hopes beneath the deep.
 Or some enormous whale the God may send,
 (For many such on Amphitrite attend)

dictates the means of his preservation; and his bravery of spirit supports him in the accomplishment of it.

The Poet is also very judicious in the management of the speech: it is concise, and therefore proper to the occasion, there being no leisure for prolixity; every image is drawn from the situation of the place, and his present condition; he follows nature, and nature is the foundation of true poetry. P.

Ver. 530.] I can make no sense of this couplet. His original is:

Close within shore the sea is deep; my feet
 Could find no stand, nor could I danger 'scape:

but our Poet was plainly misled by Chapman:

So neare which 'tis so deepe, that not a *sand*
 Is there, for any tired foote to *stand*.

Ver. 531.] One of Johnson's lines in Goldsmith's *Traveller* is:
 To stop too fearful, and too faint to go.

Ver. 536.] Or thus, more faithfully:

Back to the *main* some sudden gust may sweep—.

'Too well the turns of mortal chance I know, 540
And hate relentless of my heav'nly foe.

While thus he thought, a monst'rous wave
up-bore

The chief, and dash'd him on the craggy shore :
Torn was his skin, nor had the ribs been whole,
But instant Pallas enter'd in his soul. 545

Close to the cliff with both his hands he clung,
And stuck adherent, and suspended hung ;
'Till the huge surge roll'd off : then backward
sweep

The reflux tides, and plunge him in the deep.
As when the Polypus, from forth his cave 550
Torn with full force, reluctant beats the wave ;

Ver. 540.] Dryden in his Ode on St. Cecilia ;
Revolving in his alter'd soul
The various turns of chance below.

Ver. 544.] Thus his author :
Then had his skin been torn, nor ribs *left* whole ;
as Ogilby and Hobbes : of whom the former thus :
There had his flesh been rent, fractur'd his bones,
'Mongst rowling pebbles, and sharp pointed stones :

but our translator chose to follow Chapman :
— — — While thus discourse he held,
A curst surge, 'gainst a cutting rocke impell'd
His naked bodie, which it gasht and tore ;
And had his bones broke, if but one sea more
Had cast him on it.

Ver. 547.] Concerning the contemptible tautology of this line,
the reader may consult Warburton's note on our Poet's imitation
of Horace, book ii. epistle 2. verse 175.

Ver. 550. *As when the Polypus.*] It is very surprising to see
the prodigious variety with which Homer enlivens his poetry : he

His ragged claws are stuck with stones and sands :
 So the rough rock had shagg'd Ulysses' hands.
 And now had perish'd, whelm'd beneath the main,
 Th' unhappy man ; ev'n Fate had been in vain :
 But all-subduing Pallas lent her pow'r, 556
 And prudence sav'd him in the needful hour.
 Beyond the beating surge his course he bore,
 (A wider circle, but in sight of shore)

rises or falls as his subject leads him, and finds allusions proper to represent an hero in battle, or a person in calamity. We have here an instance of it ; he compares Ulysses to a Polypus ; the similitude is suited to the element, and to the condition of the person. It is observable, that this is the only full description of a person shipwrecked in all his poems : he therefore gives a loose to his imagination, and enlarges upon it very copiously. There appears a surprising fertility of invention through the whole of it : in what a variety of attitudes is Ulysses drawn, during the storm, and at his escape from it ? His soliloquies in the turns of his condition, while he is sometimes almost out of danger, and then again involved in new difficulties, engage our hopes and fears. He ennobles the whole by his machinery, and Neptune, Pallas and Leucothea interest themselves in his safety or destruction. He has likewise chosen the most proper occasions for a copious description ; there is leisure for it. The proposition of the poem requires him to describe a man of sufferings in the person of Ulysses : he therefore no sooner introduces him, but he throws him into the utmost calamities, and describes them largely, to shew at once the greatness of his distress, and his wisdom and patience under it. In what are the sufferings of Æneas in Virgil comparable to these of Ulysses ? Æneas suffers little personally in comparison of Ulysses, his incidents have less variety, and consequently less beauty. Homer draws his images from nature, but embellishes those images with the utmost art, and fruitfulness of invention. P.

Ver. 558.] Thus Ogilby ;

Her favorite rais'd, and on a billow bore,

Where he cou'd see a beech and smother shore.

With longing eyes, observing, to survey 560
 Some smooth ascent, or safe-sequester'd bay.
 Between the parting rocks at length he spy'd
 A falling stream with gentler waters glide ;
 Where to the seas the shelving shore declin'd,
 And form'd a bay, impervious to the wind. 565
 To this calm port the glad Ulysses prest,
 And hail'd the river, and its God address.

Whoe'er thou art, before whose stream unknown

I bend, a suppliant at thy wat'ry throne,
 Hear, azure king ! nor let me fly in vain 570
 To thee from Neptune and the raging main.
 Heav'n hears and pities hapless men like me,
 For sacred ev'n to Gods is misery :

Ver. 560.] There seems a redundancy of similar expressions in this verse, nor is the term *survey*, I think, properly employed. I know not if the following line be preferable :

His eyes observant search, perchance where lay—

Ver. 562.] This is not an accurate translation. Ogilby is more faithful to his author :

At last a pleasant river's mouth he finds,
 Free from rough cliffs, safe from disturbing winds.

Our translator might take Hobbes for his guide :

And 'twixt the rocks a pause there did appear.

Ver. 566.] This line is added by the translator, and the next stands thus in his author :

He clearly saw the stream, and silent pray'd :

but Dacier is similarly explanatory : “ Il reconnut le courant, et dans son cœur adressant la parole au Dieu de ce fleuve, il dit.”

Ver. 573. *For sacred ev'n to Gods is misery.*] This expression is bold, yet reconcileable to truth : heaven in reality has regard

Let then thy waters give the weary rest,
 And save a suppliant, and a man distressed. 575
 He pray'd, and straight the gentle stream sub-
 sides,
 Detains the rushing current of his tides,
 Before the wand'rer smooths the wat'ry way,
 And soft receives him from the rolling sea.

to the misery and affliction of good men, and at last delivers them from it. *Res est sacra miser*, as Dacier observes; and Seneca, in his *Dissertation on Providence*, speaks to this purpose: *Ecce spectaculum dignum ad quod respiciat, intentus operi suo, Deus! Ecce par Deo dignum, vir fortis cum malâ fortunâ compositus!* Misery is not always a punishment, but sometimes a trial: this is agreeable to true Theology. P.

Ver. 574.] This distich seems partly formed from Chapman:

— — — — yeeld then some rest

To him that is thy suppliant proffest.

His author runs literally thus:

— — — — as I too now

Thy streem and knees beseech, much toil endur'd.

Be piteous, king! and hear thy suppliant's prayer.

Ver. 578. *Before the wand'rer smooths the wat'ry way.*] Such passages as these are bold yet beautiful. Poetry animates every thing, and turns rivers into Gods. But what occasion is there for the intervention of this River-God to smooth the waters, when Pallas had already composed both the seas and the storms? The words in the original solve the objection, *πρόσθε δὲ οἱ ποῖνσι γαλήνην*: or *smoothed the way before him*, that is, his own current: the actions therefore are different; Pallas gives a general calmness to the sea, the River-God to his own current. P.

So Dryden, at a parallel passage, *Æn.* viii. 118.

Propitious Tyber smooth'd his wat'ry way.

But the rhymes of our Poet are incorrect. Thus?

Before the wand'rer smooths his wat'ry plain,

And soft receives him from the rolling main.

That moment, fainting as he touch'd the shore, 580
 He dropt his finewy arms : his knees no more
 Perform'd their office, or his weight upheld :
 His swol'n heart heav'd ; his bloated body swell'd :
 From mouth and nose the briny torrent ran ;
 And lost in lassitude lay all the man, 585
 Depriv'd of voice, of motion, and of breath ;
 The soul scarce waking, in the arms of death.
 Soon as warm life its wonted office found,
 The mindful chief Leucothea's scarf unbound ;
 Observant of her word, he turn'd aside 590
 His head, and cast it on the rolling tide.
 Behind him far, upon the purple waves
 The waters waft it, and the nymph receives.

Ver. 581. *He dropt his finewy arms : his knees no more
 Perform'd their office.*]

Eustathius appears to me to give this passage a very forced interpretation ; he imagines that the Poet, by saying that Ulysses bent his knees and arms, spoke philosophically, and intended to express that he contracted his limbs, that had been fatigued with the long extension in swimming, by a voluntary remission ; lest they should grow stiff, and lose their natural faculty. But this is an impossibility : how could this be done, when he is speechless, fainting, without pulse and respiration ? Undoubtedly Homer, as Dacier observes, means by the expression of *ἑκαμψὲ γόνατα καὶ χεῖρας*, no more than that his limbs failed him, or he fainted. If the action was voluntary, it implies that he intended to refresh them, for *γόνυ κάμψαι* is generally used in that sense by Homer : if involuntary, it signifies he fainted. P.

Ver. 586.] Thus Chapman :

— — — — voice and *breath*

Spent to all use ; and downe he funke to *death*.

Ver. 592.] Ogilby has the same faulty rhymes just above :

Now parting from the stream, Ulysses found }
 A mossy bank with pliant rushes crown'd; 595 }
 The bank he press'd, and gently kiss'd the }
 ground ; }

Where on the flow'ry herb as soft he lay,
 Thus to his soul the sage began to say.

What will ye next ordain, ye pow'rs on
 high!

And yet, ah yet, what fates are we to try? 600
 Here by the stream, if I the night out-wear, }
 Thus spent already, how shall nature bear }
 The dews descending, and nocturnal air ; }
 Or chilly vapours, breathing from the flood
 When morning rises? If I take the wood, 605
 And in thick shelter of innum'rous boughs
 Enjoy the comfort gentle sleep allows ;

This said, the river levells all his *waves*,
 And in his quiet bosom him *receives* :

Whose couplet at this place is preferable upon the whole :
 Which a swoln billow, carrying to the main,
 Straight to the nymphs fair hands convey'd again.

Ver. 594.] The version here is very elegant, but owes some
 graces to the fancy of our Poet. The following is a literal trans-
 lation :

— — — he, parted from the stream, reclin'd
 On a rush bed, and kiss'd the bounteous earth ;
 Then with a sigh bespake his generous soul.

Ver. 603.] Chapman is very accurate in some respects :

— — — — the seas *chill breath*,
 And *vegetant dews*, I feare will be my death.

Ver. 606.] We have here an expression transplanted from
 Milton's *Comus*, verse 349 :

In this close dungeon of *innumerable boughs*.

Tho' fenc'd from cold, and tho' my toil be past,
 What savage beasts may wander in the waste?
 Perhaps I yet may fall a bloody prey 610
 To prowling bears, or lions in the way.

Thus long debating in himself he stood:
 At length he took the passage to the wood,
 Whose shady horrors on a rising brow 614
 Wav'd high, and frown'd upon the stream below.
 There grew two olives, closest of the grove,
 With roots intwin'd, and branches interwove;
 Alike their leaves, but not alike they smil'd
 With sister-fruits; one fertile, one was wild.
 Nor here the sun's meridian rays had pow'r, 620
 Nor wind sharp piercing, nor the rushing show'r;
 The verdant arch so close its texture kept;
 Beneath this covert, great Ulysses crept.

Ver. 609.] The paragraph might have been finished thus, with rhymes unexceptionable, and complete justice to his author:

Some savage monsters may devour at last:
 for Homer mentions *wild beasts* merely, without specification.

Ver. 612.] The translation here is fanciful and paraphrastical. Mr. Cowper's version is excellent, and only runs one line beyond the compass of his author. I shall present it to the reader:

Long time he mused, but, at the last, his course
 Bent to the woods, which not remote he saw
 From the sea-brink, conspicuous on a hill;
 Arrived, between two neighbour shrubs he crept,
 Both olives, this the fruitful, that the wild.

Ver. 620.] Or thus, more conformable to the phraseology of his author:

Nor furious winds pierce through, nor rushing rain
 E'en Phœbus darts his sharpest rays in vain.

Of gather'd leaves an ample bed he made, 624
 ('Thick strown by tempest thro' the bow'ry shade)
 Where three at least might winter's cold defy,
 Tho' Boreas rag'd along th' inclement sky.
 This store, with joy the patient hero found,
 And sunk amidst 'em, heap'd the leaves around.
 As some poor peasant, fated to reside 630
 Remote from neighbours in a forest wide,
 Studious to save what human wants require,
 In embers heap'd, preserves the seeds of fire:

Ver. 626.] Our Poet has improved on Ogilby:

There two or three might warm in winter ly,
 Safe from fowl weather and a raging sky.

Ver. 630. *As some poor peasant, fated to reside
 Remote from neighbours.]*

Homer is very happy in giving dignity to low images. What can be more unpromising than this comparison, and what more successfully executed? Ulysses, in whom remains as it were but a spark of life, the vital heat being extinguished by the shipwreck, is very justly compared to a brand, that retains only some small remains of fire; the leaves that cover Ulysses, are represented by the embers, and the preservation of the fire all night, paints the revival of his spirits by the repose of the night; the expression,

— — — Fated to reside

Remote from neighbours,

is not added in vain; it gives, as Eustathius farther observes, an air of credibility to the allusion, as if it had really been drawn from some particular observation; a person that lives in a desert being obliged to such circumstantial cares, where it is impossible to have a supply, for want of neighbours. Homer literally calls these remains *the seeds of fire*; Æschylus in his Prometheus calls a spark of fire *σπέρμα πυρός*, or a fountain of fire; less happily in my judgment, the ideas of fire and water being contradictory. P.

Ver. 632.] Perhaps our Poet might cast an eye on Hobbes:

Hid in dry foliage thus Ulysses lies,
 'Till Pallas pour'd soft slumbers on his eyes; 635
 And golden dreams (the gift of sweet repose)
 Lull'd all his cares, and banish'd all his woes.

As when a man takes up a brand of *fire*
 In country-house, few neighbours dwelling near,
 To warm himself withal if need *require*.

Ver. 634.] Thus, with more fidelity: for these *golden dreams*
 pass through the ivory gate of our translator's fancy:

And *instant clos'd his lids, that sweet repose*
Might soothe his toils, and banish all his woes.

The Conclusion.] This book begins with the seventh day, and comprehends the space of twenty-five days; the first of which is taken up in the message of Mercury, and interview between Calypso and Ulysses; the four following in the building of the vessel; eighteen before the storm, and two after it. So that one and thirty days are completed, since the opening of the poem, P.

THE
SIXTH BOOK
OF THE
ODYSSEY.

SIXTH BOOK

OF THE

ODYSSEY.

THE ARGUMENT.

PALLAS appearing in a dream to *Nausicaa*, (the daughter of *Alcinous* king of *Phæacia*) commands her to descend to the river, and wash the robes of state, in preparation to her nuptials. *Nausicaa* goes with her handmaids to the river; where, while the garments are spread on the bank, they divert themselves in sports. Their voices awake *Ulysses*, who addressing himself to the princess, is by her relieved and clothed, and receives directions in what manner to apply to the king and queen of the island.

P.

THE ACCOUNT

1863

PALEAS appearing in a vision to Hagar, (the
daughter of Abraham) commands her
to go into the wilderness and dwell there.
Hagar goes and dwells in the wilderness
and bears a son to Hagar. Hagar then
returns to Abraham and tells him of the
vision and the birth of the son. Abraham
then sends Hagar and the son away from
him. Hagar then returns to the wilderness
and dwells there. Hagar then returns
to Abraham and tells him of the vision
and the birth of the son. Abraham then
sends Hagar and the son away from him.
Hagar then returns to the wilderness
and dwells there. Hagar then returns
to Abraham and tells him of the vision
and the birth of the son. Abraham then
sends Hagar and the son away from him.

And Hagar then returns to the wilderness
and dwells there. Hagar then returns
to Abraham and tells him of the vision
and the birth of the son. Abraham then
sends Hagar and the son away from him.
Hagar then returns to the wilderness
and dwells there. Hagar then returns
to Abraham and tells him of the vision
and the birth of the son. Abraham then
sends Hagar and the son away from him.
Hagar then returns to the wilderness
and dwells there. Hagar then returns
to Abraham and tells him of the vision
and the birth of the son. Abraham then
sends Hagar and the son away from him.

THE
SIXTH BOOK
OF THE
ODYSSEY.

WHILE thus the weary wand'rer sunk to
rest,
And peaceful slumbers calm'd his anxious breast;
The martial maid from heav'n's aërial height
Swift to Phæacia wing'd her rapid flight.
In elder times the soft Phæacian train 5
In ease possess the wide Hyperian plain;
'Till the Cyclopean race in arms arose,
A lawless nation of gigantick foes:
Then great Naufithous from Hyperia far,
Thro' seas retreating from the sound of war, 10

The recreant nation to fair Scheria led,
Where never Science rear'd her laurel'd head:

N O T E S.

Ver. 11.] This epithet *recreant*, as applied to the *Phæacians*, can only signify *spiritless*, or *cowardly*. It is certainly an unhappy word in this place.

Ver. 12. *Where never Science rear'd her laurel'd head.*] The *Phæacians* having a great share in the succeeding parts of the *Odyssey*, it may not be improper to enlarge upon their character. Homer has here described them very distinctly: he is to make use of the *Phæacians* to convey *Ulysses* to his country, he therefore, by this short character, gives the reader such an image of them, that he is not surpris'd at their credulity and simplicity, in believing all those fabulous recitals which *Ulysses* makes in the progress of the poem. The place likewise in which he describes them is well chosen; it is before they enter upon action, and by this method we know what to expect from them, and see how every action is naturally suited to their character.

Bossu observes, that the Poet has inserted this verse with great judgment: *Ulysses*, says he, knew that the *Phæacians* were simple and credulous; and that they had all the qualities of a lazy people, who admire nothing so much as romantick adventures: he therefore pleases them by recitals suited to their own humour: but even here the Poet is not unmindful of his more understanding readers; and the truth intended to be taught by way of moral is, that a soft and effeminate life breaks the spirit, and renders it incapable of manly sentiments or actions.

Plutarch seems to understand this verse in a different manner; he quotes it in his *Dissertation upon Banishment*, to shew that *Nausithous* made his people happy though he left his own country, and settled them far from the commerce of mankind, ἐκὰς ἀνδρῶν ἀλφευάων, without any particular view to the *Phæacians*; which was undoubtedly intended by Homer, those words being a kind of a preface to their general character.

This *Phæacia* of the ancients is the island now called *Corfu*. The inhabitants of it were a colony of the *Hyperians*: *Eustathius* remarks, that it has been a question whether *Hyperia* were a city or an island; he judges it to be a city: it was infested by the

There, round his tribes a strength of wall he
rais'd;

To heav'n the glitt'ring domes and temples
blaz'd:

Just to his realms, he parted grounds from
grounds,

And shar'd the lands, and gave the lands their
bounds.

Now in the silent grave the monarch lay,
And wife Alcinous held the regal sway.

To his high palace thro' the fields of air
The Goddesses shot; Ulysses was her care.

There as the night in silence roll'd away,
A heav'n of charms divine Nauficæ lay:

Cyclops; but they had no shipping, as appears from the ninth of the *Odyssey*, and consequently if it had been an island, they could not have molested the Phæacians; he therefore concludes it to be a city, afterwards called Camarina in Sicily.

Mr. Barnes has here added a verse that is not to be found in any other edition; and I have rendered it in the translation. P.

Ver. 17.] This somewhat resembles Ogilby, who is not contemptible:

But he descending to the Stygian shade,
Renown'd Alcinous the scepter swai'd.

Ver. 19.] The couplet before us is loosely and indolently done. The following is a literal version:

Straight to his palace went the grey-ey'd maid,
Providing for the great-soul'd chief's return.

Thus Pope in *The Rape of the Lock*, i. 66.

And sport and flutter in the fields of air.

Thro' the thick gloom the shining portals blaze;
Two nymphs the portals guard, each nymph a
Grace.

Light as the viewless air, the warriour-maid 25
Glides thro' the valves, and hovers round her
head;

A fav'rite virgin's blooming form she took,
From Dymas sprung, and thus the vision spoke:

Oh indolent! to waste thy hours away!

And sleep'st thou careless of the bridal day? 30

Thy spousal ornament neglected lies;

Arise, prepare the bridal train, arise!

Ver. 23.] The rhymes of this and the *two* next couplets are partly inaccurate and partly vile, sufficiently significant of a different translator from Pope himself.

Ver. 24. *Two nymphs the portals guard, each nymph a grace.*] The Poet, as Eustathius observes, celebrates the beauty of these two attending virgins to raise their characters, that they may not be esteemed common servants, or the Poet thought extravagant, when he compares Nausicaa and her damsels to Diana and her nymphs.

The judgment with which he introduces the vision is remarkable: in the *Iliad*, when he is to give an air of importance to his vision, he clothes it in the likeness of Nestor, the wisest person of the army; a man of less consideration had been unsuitable to the greatness of the occasion, which was to persuade kings and heroes. Here the Poet sends a vision to a young lady, under the resemblance of a young lady: he adapts the circumstances to the person, and describes the whole with an agreeable propriety.

Eustathius.

P.

Ver. 31.] *The spousal ornament neglected lies;*

Arise, prepare the bridal train —]

Here is a remarkable custom of antiquity. Eustathius observes, that it was usual for the bride to give changes of dress to the

A just applause the cares of dress impart,
And give soft transport to a parent's heart.

friends of the bridegroom at the celebration of the marriage, and Homer directly affirms it. Dacier quotes a passage in Judges concerning Sampson's giving changes of garments at his marriage feast, as an instance of the like custom amongst the Israelites; but I believe, if there was such a custom at all amongst them, it is not evident from the passage alledged: nothing is plainer, than that Sampson had not given the garments, if his riddle had not been expounded: nay, instead of giving, he himself had received them, if it had not been interpreted. I am rather of opinion that what is said of Sampson, has relation to another custom amongst the ancients, of proposing an ænigma at festivals, and adjudging a reward to him that solved it. These the Greeks called γρίφοι Συμπόλαι; *griphos convivales*; Athenæus has a long dissertation about this practice in his tenth book, and gives a number of instances of the ænigmatical propositions in use at Athens, and of the forfeitures and rewards upon the solution, and non-solution of them; and Eustathius in the tenth book of the *Odyssey* comes into the same opinion. So that if it was a custom amongst the Israelites as well as Greeks, to give garments, (as it appears to be to give other gifts) this passage is no instance of it: it is indeed a proof that the Hebrews as well as Greeks had a custom of entertaining themselves at their festivals, with these *griphi convivales*: I therefore believe that these changes of garments were no more than rewards or forfeits, according to the success of the interpretation. P.

Ver. 32.] An idle verse, nothing like his author, who runs thus:

Thy wedding comes, when beauteous robes thyself
Must wear, and give to all thy nuptial train.

Ver. 33. *A just applause the cares of dress impart.*] It is very probable that Quintilian had this verse in his view when he wrote *Cultus magnificus addit hominibus, ut Græco versu testatum est, auctoritatem*. His words are almost a translation of it.

Ἐκ γὰρ τοι τέττοι φάτις ἄνθρωπος ἀναβαίνει
Ἐσθλή.

What I would chiefly observe, is, the propriety with which this commendation of dress is introduced; it is put into the mouth of

Haste, to the limpid stream direct thy way, 35
 When the gay morn unveils her smiling ray :
 Haste to the stream ! companion of thy care,
 Lo, I thy steps attend, thy labours share.

a young Lady (for so Pallas appears to be) to whose character it is suitable to delight in ornament. It likewise agrees very well with the description of the Phæacians, whose chief happiness consisted in dancing, dressing, singing, &c. Such a commendation of ornament would have been improper in the mouth of a philosopher, but beautiful when spoken by a young lady to Nausicaa. P.

Ver. 35. *Haste, to the limpid stream.*] This passage has not escaped the raillery of the criticks; Homer, say they, brings the Goddess of Wisdom down from heaven, only to advise Nausicaa to make haste to wash her cloaths against her wedding; what necessity is there for a conduct so extraordinary upon so trivial an occasion? Eustathius sufficiently answers the objection, by observing that the Poet very naturally brings about the safety of Ulysses by it; the action of the washing is the means, the protection of Ulysses the end of the descent of that Goddess; so that she is not introduced lightly, or without contributing to an important action: and it must be allowed, that the means made use of are very natural; they grow out of the occasion, and at once give the fable a poetical turn, and an air of probability.

It has been farther objected, that the Poet gives an unworthy employment to Nausicaa, the daughter of a king; but such criticks form their idea of ancient from modern greatness: it would be now a meanness to describe a person of quality thus employed, because custom has made it the work of persons of low condition: it would now be thought dishonourable for a lady of high station to attend the flocks; yet we find in the most ancient history extant, that the daughters of Laban and Jethro, persons of power and distinction, were so employed, without any dishonour to their quality. In short, these passages are to be looked upon as exact pictures of the old world, and consequently as valuable remains of antiquity. P.

Virgin awake ! the marriage-hour is nigh,
 See ! from their thrones thy kindred monarchs
 sigh!

40

The royal car at early dawn obtain,
 And order mules obedient to the rein ;
 For rough the way, and distant rolls the wave,
 Where their fair vests Phæacian virgins lave.
 In pomp ride forth ; for pomp becomes the great,
 And majesty derives a grace from state.

46

Then to the palaces of heav'n she sails,
 Incumbent on the wings of wafting gales :

Ver. 41. *The royal car obtain.*] It would have been an impropriety to have rendered ἄμαξαν by the word chariot ; Homer seems industriously to avoid ἄρμα, but constantly uses ἀπήνη, or ἄμαξα ; this car was drawn by mules ; whereas, observes Eustathius, the chariot or ἄρμα was proper only for horses. The word car takes in the idea of any other vehicle, as well as of a chariot.

This passage has undergone a very severe censure, as mean and ridiculous, chiefly from the expressions to her father afterwards, ἰψηλὴν, εὐκυκλον : which being rendered, *high*, and *round*, disgrace the author ; no person, I believe, would ask a father to lend his high and round car ; nor has Homer said it : Eustathius observes, that εὐκυκλον is the same as εὐτροχος, κύκλα λέγονται οἱ τροχοὶ, or wheels ; and that ὑπερπέρεια, is τὸ ἐπικείμενον τετραγώνον πλινθίων τῷ ἄξονι, or the quadrangular body of the car that rests upon the axle of it ; this fully answers the criticism : Nausicaa describes the car so particularly, to distinguish it from a chariot, which had been improper for her purpose : the other part of the objection, concerning the roundness of the car, is a mistake in the critick ; the word having relation to the wheels, and not to the body of it, which, as Eustathius observes, was quadrangular.

P.

Ver. 47. *Then to the palaces of heav'n she sails.*] Lucretius has copied this fine passage, and equalled, if not surpassed the original.

The seat of Gods; the regions mild of peace,
 Full joy, and calm Eternity of ease. 50
 There no rude winds presume to shake the skies,
 No rains descend, no snowy vapours rise;
 But on immortal thrones the blest repose;
 The firmament with living splendours glows.
 Hither the Goddesses wing'd th' ærial way, 55
 Thro' heav'n's eternal gates that blaz'd with
 day.

Now from her rosy car Aurora shed
 The dawn, and all the orient flam'd with red.

“ Apparet divûm numen, sedesque quietæ,
 “ Quas neque concutiant venti, neque nubila nimbis
 “ Aspergunt, neque nix acri conereta pruina
 “ Cana cadens violat: semperque innubilis æther
 “ Integit, & largè diffuso lumine ridet.”

The picture is the same in both authors, but the colouring in my opinion is less beautiful in Homer than Lucretius: the three last lines in particular are fuller of ornament, and the very verses have an air of the serenity they were intended to paint. P.

This is the licentious fancy of our translator. Homer says only:

Pallas with azure eyes, thus speaking, went
 Back to Olympus.

Ver. 49.] These poor rhymes of this poor translation might be suggested by Creech's version of the parallel passage in Lucretius, at the beginning of his *third* book:

There bounteous Nature makes supplies for ease
 There minds enjoy an undisturbed peace.

Thus?

Then sped the blue-ey'd Goddesses to the sky,
 Where the blest'd Gods' unshaken mansions lie:
 No winds tempestuous there presume to blow;
 No rushing shower deforms, nor driving snow:

Uprose the virgin with the morning light,
Obedient to the vision of the night. 60

The queen she sought: the queen her hours
bestow'd

In curious works; the whirling spindle glow'd
With crimson threads, while busy damsels cull
The snowy fleece, or twist the purpled wool.

Meanwhile Phæacia's peers in council sat; 65

From his high dome the king descends in state,

Then with a filial awe the royal maid

Approach'd him passing, and submissive said;

Will my dread sire his ear regardful deign,
And may his child the royal car obtain? 70

Say, with thy garments shall I bend my way,

Where thro' the vales the mazy waters stray?

A dignity of dress adorns the great,

And kings draw lustre from the robe of state.

Five sons thou hast; three wait the bridal day, 75

And spotless robes become the young and gay:

There ether spreads unclouded and serene,

And spotless radiance brightens all the scene.

There pass heaven's blissful lords each hour away,

And pleasure crowns their everlasting day.

Ver. 61. — — — the queen her hours bestow'd

In curious works — — —]

This is another image of ancient life: we see a queen amidst her attendants at work at the dawn of day: *de nocte surrexit, & digiti ejus apprehenderant fusum.* This is a practice as contrary to the manners of our ages, as the other of washing the robes: it is the more remarkable in this queen, because she lived amongst an idle effeminate people, that loved nothing but pleasures. Dacier. P.

So when with praise amid the dance they shine,
By these my cares adorn'd, that praise is mine.

Thus she : but blushes ill-restrain'd betray
Her thoughts intentive on the bridal day : 80
The conscious fire the dawning blush survey'd,
And smiling thus bespoke the blooming maid.
My child, my darling joy, the car receive ;
That, and whate'er our daughter asks, we give.

Swift at the royal nod th' attending train 85
The car prepare, the mules incessant rein.
The blooming virgin with dispatchful cares
Tunicks, and stoles, and robes imperial bears.
The queen assiduous, to her train assigns
The sumptuous viands, and the flav'rous wines.

Ver. 79.] The translator indulges his own fancy, instead of attending to the sense of his author. Chapman is faithful:

This generall cause she shew'd ; and would not name
Her mind of nuptials to her fire, for shame.
He understood her yet ; and thus replide.

Ver. 83.] What follows is a literal version of this answer :

Nor grudge I, child ! the mules, nor aught besides.
Go ; and the servants shall prepare a car,
Lofty, well-wheel'd, in all things full-equipp'd.

Ver. 88. *Tunicks, and stoles, and robes imperial bears.*] It is not without reason that the Poet describes Nausicaa carrying the whole wardrobe of the family to the river : he inserts these circumstances so particularly, that she may be able to clothe Ulysses in the sequel of the story : he further observes the modesty and simplicity of those early times, when the whole dress of a king and his family (who reigned over a people that delighted in dress) is without gold : for we see Nausicaa carries with her all the habits that were used at the greatest solemnities ; which had they been wrought with gold could not have been washed. *Eustathius.* P.

The train prepare a cruise of curious mould, 91
 A cruise of fragrance, form'd of burnish'd gold;
 Odour divine! whose soft refreshing streams
 Sleek the smooth skin, and scent the snowy limbs.

Now mounting the gay seat, the filken reins 95
 Shine in her hand: along the sounding plains
 Swift fly the mules: nor rode the nymph alone;
 Around, a bevy of bright damsels shone.
 They seek the cisterns where Phæacian dames
 Wash their fair garments in the limpid streams;

Ver. 93.] A rambling couplet of execrable rhymes, to represent the following line of his author:

Ointment for her, and her attendant maids.

Ver. 95. *Now mounting the gay seat, &c.*] This image of Nausicaa riding in her car to the river, has exercised the pencils of excellent painters. Pausanias in his fifth book, which is the first of the Eliacks, speaks of a picture of two virgins drawn by mules, of which the one guides the reins, the other has her head covered with a veil: it is believed that it represents Nausicaa, the daughter of Alcinous, going with one of her virgins to the river. The words of Pausanias have caused some doubt with relation to the picture; he says, ἐνὶ ἡμιόνων, or upon mules, but Homer describes her upon a car; how then can Nausicaa be intended by the painter? But Romulus Amasæus, who comments upon Pausanias, solves the difficulty, by observing that ἐνὶ ἡμιόνων does not signify upon mules, but a car drawn by mules, by a figure frequent in all authors. Pliny is also thus to be understood in his thirty-fifth book; Protogenes the Rhodian painted at Athens, Paralus, and likewise Hemionida, who is said to represent Nausicaa; Hemionida is used (as Hermolaus Barbarus observes upon that passage) as a term of art to express a virgin riding upon, or more properly drawn by mules, or ἐνὶ ἡμιόνων. Spondanus. P.

Ver. 98.] Thus Milton, Par. Lost, xi. 582.

— — — when from the tents behold

A bevy of fair women.

Ver. 99.] Or thus, with a less exceptionable rhyme:

Where gathering into depth from falling rills, 101
The lucid wave a spacious basin fills.

They seek the cisterns, where the river leads.
His copious chrystal current thro' the meads.

Ver. 101. *Where gathering into depth from falling rills,
The lucid wave a spacious basin fills.*]

It is evident, that the ancients had basins, or cisterns, continually supplied by the rivers for this business of washing; they were called, observes Eustathius, *πλυντήριον*, or *βόθρος*; and were sometimes made of marble, other times of wood. Thus in the Iliad, book xxii.

Each gushing fount a marble cistern fills,
Whose polish'd bed receives the falling rills,
Where Trojan dames, ere yet alarm'd by Greece,
Wash'd their fair garments in the days of peace.

The manner of washing was different from what is now in use: they trod them with their feet, *Σταίβοι, ἑρμίζου τοῖς ποσὶ*. *Eustathius*.

It may be thought that these customs are of small importance, and of little concern to the present ages: it is true; but time has stamped a value upon them: like ancient medals, their intrinsic worth may be small, but yet they are valuable, because images of antiquity.

Plutarch in his Symposiacks proposes this question, Why Nausicaa washes in the river, rather than the sea, though it was more high, more hot, and consequently more fit for the purpose than the river? Theon answers from Aristotle, that the sea-water has many gross, rough, and earthy particles in it, as appears from its saltness, whereas fresh water is more pure and unmixed, and consequently more subtle and penetrating, and fitter for use in washing. Themistocles dislikes this reason, and affirms that sea-water being more rough and earthy than that of rivers, is therefore the most proper, for its cleansing quality; this appears from observation, for in washing, ashes, or some such substance are thrown into the fresh water to make it effectual, for those particles open the pores, and conduce to the effect of cleansing. The true reason then is, that there is an unctuous nature in sea-water (and Aristotle confesses all salt to be unctuous) which hinders it from cleansing: whereas river-water is pure, less mixed, and consequently more

The mules unharnes'd range beside the main,
Or crop the verdant herbage of the plain.

Then emulous the royal robes they lave, 105
And plunge the vestures in the cleansing wave;
(The vestures cleans'd o'erspread the shelly sand,
Their snowy lustre whitens all the strand:)

Then with a short repast relieve their toil,
And o'er their limbs diffuse ambrosial oil; 110

And while the robes imbibe the solar ray,
O'er the green mead the sporting virgins play:
(Their shining veils unbound.) Along the skies
Toft, and retoft, the ball incessant flies.

They sport, they feast; Nauficæ lifts her voice, 115
And warbling sweet, makes earth and heav'n
rejoice.

subtle and penetrating, and being free from all oily substance, is
preferable and more effectual than sea-water. P.

Ver. 103.] Thus, more faithfully:

The mules, unharnes'd, *by the river go*;
And crop the *herbs that on the margin grow*.

Ver. 108.] This verse is added by the translator; nor is it un-
seasonable or inelegant.

Ver. 109.] So Chapman:

They bath'd themselves; and all with glitt'ring *cile*
Smooth'd their white skins; refreshing then their *toile*
With pleasant dinner.

Compare our translation above, verse 94.

Ver. 115.] Our Poet is sufficiently audacious here. His author
had said merely;

For them Nauficæ fair began the song.

A much better couplet may be constructed from the rhymes of
Ogilby:

Nauficæ fair amidst her virgin train
Began, melodious, the responsive strain.

As when o'er Erymanth Diana roves,
Or wide Táygetus resounding groves ;

Ver. 117. *As when o'er Erymanth Diana roves.*] This is a very beautiful comparison, (and whenever I say any thing in commendation of Homer, I would always be understood to mean the original.) Virgil was sensible of it, and inserted it in his poem.

“ Qualis in Eurotæ ripis, aut per juga Cynthi,
“ Exercet Diana choros ; quam mille secutæ
“ Hinc atque hinc glomerantur Oreades : illa pharetram
“ Fert humero, gradienſque deas supereminet omnes :
“ Latonæ tacitum pertentant gaudia pectus.”

It has given occasion for various criticisms, with relation to the beauty of the two authors. I will lay before the reader what is said in behalf of Homer in Aulus Gellius, and the answer by Scaliger.

Gellius writes, that it was the opinion of Valerius Probus, that no passage has been more unhappily copied by Virgil, than this comparison. Homer very beautifully compares Nausicaa, a virgin, sporting with her damsels in a solitary place, to Diana, a virgin Goddess, taking her diversion in a forest, in hunting with her rural nymphs. Whereas Dido, a widow, is drawn by Virgil in the midst of a city, walking gravely with the Tyrian princes, *Instans operi, regnisque futuris* ; a circumstance that bears not the least resemblance to the sports of the Goddess. Homer represents Diana with her quiver at her shoulder, but at the same time he describes her as an huntress : Virgil gives her a quiver, but mentions nothing of her as an huntress, and consequently lays a needless burthen upon her shoulder. Homer excellently paints the fulness of joy which Latona felt at the sight of her daughter, γένηθι δὲ τὴ φρένα Δηλῶ ; Virgil falls infinitely short of it in the word *pertentant*, which signifies a light joy that sinks not deep into the heart. Lastly, Virgil has omitted the strongest point and very flower of the comparison,

ῥεῖα δ' ἀριώτῃ τίλειται, καλαὶ δὲ τὴ πᾶσαι.

It is the last circumstance that compleats the comparison, as it distinguishes Nausicaa from her attendants, for which very purpose the allusion was introduced.

Scaliger (who never deserts Virgil in any difficulty) answers, that the persons, not the places, are intended to be represented

A filvan train the huntress queen surrounds,
Her rattling quiver from her shoulder sounds : 120

by both Poets ; otherwise Homer himself is blameable, for Nauficæa is not sporting on a mountain but a plain, and has neither bow nor quiver like Diana. Neither is there any weight in the objection concerning the gravity of the gait of Dido ; for neither is Nauficæa described in the act of hunting, but dancing : and as for the word *pertentant*, it is a metaphor taken from musicians and musical instruments : it denotes a strong degree of joy, *per* bears an intensive sense, and takes in the perfection of joy. As to the quiver, it was an ensign of the Goddess, as Ἀρσυρόροξ was of Apollo, and is applied to her upon all occasions indifferently, not only by Virgil, but more frequently by Homer. Lastly, ἥϊα δ' ἀψιφώνη, &c. is superfluous ; for the joy of Latona complicats the whole, and Homer has already said γέγηθε δὲ τὴ φρένα Λητώ.

But still it must be allowed, that there is a greater correspondence to the subject intended to be illustrated, in Homer than in Virgil. Diana sports, so does Nauficæa ; Diana is a virgin, so is Nauficæa : Diana is amongst her virgin nymphs, Nauficæa among her virgin attendants ; whereas, in all these points, there is the greatest dissimilitude between Dido and Diana : and no one I believe, but Scaliger, can think the verse above quoted superfluous ; which, indeed, is the beauty and perfection of the comparison. There may, perhaps, be a more rational objection made against this line in both poets.

“ Latonæ tacitum pertentant gaudia pectus.”

This verse has no relation to the principal subject, the expectation is fully satisfied without it, and it alludes to nothing that either precedes or follows it, and consequently may be judged superfluous. P.

Ver. 120.] This verse is expended from a single word in his original, the epithet of Diana, signifying *rejoicing in arrows*. But surely the reader needed not to be told, that a *rattling* quiver *sounds* ! This *simile*, however, is tolerably executed upon the whole, but without any obligation to Dryden's version of Virgil's imitation of it in the *first* Æneid. Had the passage before us fallen to the lot of Pope, he would have consulted Dryden ; would have spared

Fierce in the sport, along the mountain's brow
 They bay the boar, or chase the bounding roe :
 High o'er the lawn, with more majestick pace,
 Above the nymphs she treads with stately grace ;
 Distinguish'd excellence the Goddess proves ; 125
 Exults Latona, as the virgin moves.

With equal grace Nauficæa trod the plain,
 And shone transcendent o'er the beauteous train.

Meantime (the care and fav'rite of the skies)
 Wrapt in embow'ring shade, Ulysses lies, 130
 His woes forgot ! but Pallas now addrest
 To break the bands of all-composing rest.
 Forth from her snowy hand Nauficæa threw
 The various ball ; the ball erroneous flew, 134

no pains to give excellence to his efforts, nor have disdained to borrow a grace from his predecessor to adorn his own translation of so beautiful a passage.

Ver. 129.] The rambling licentiousness of our Poet will be most effectually seen from a literal and commensurate version :

When now the princeſs for return prepar'd,
 With harneſs'd mules, and veſtments folded up,
 The blue-ey'd Goddess fram'd a new device,
 To ſhew the waking chief the beauteous maid,
 His kind conductreſs to Phæacia's town.
 The ball, which tow'rd her damſel caſt the queen,
 Erroneous, in a whirlpool deep was plung'd.
 Loudly they ſhriek, and ſtraight Ulyſſes wakes ;
 Sits upright, muſing in his troubled mind.

Ver. 133.] *Forth from her snowy hand Nauficæa threw
 The various ball ———*]

This play with the ball was called *ῥῶμις*, and *ἰσχυρίδα*, by the ancients ; and from the ſignification of the word, which is *deception*, we may learn the nature of the play : the ball was thrown to ſome

And swam the stream: loud shrieks the virgin
train,
And the loud shriek redoubles from the main.
Wak'd by the shrilling sound, Ulysses rose,
And to the deaf woods wailing, breath'd his woes.

one of the players unexpectedly, and he as unexpectedly threw it to some other of the company to catch, from which surprise upon one another it took the name of *φινίς*. It was a sport much in use among the ancients, both men and women; it caused a variety of motions in throwing and running, and was therefore a very healthful exercise. The Lacedæmonians were remarkable for the use of it; Alexander the Great frequently exercised at it; and Sophocles wrote a play, called *Παυρίδας*, or *Letrices*; in which he represented Nauficæa sporting with her damsels at this play: it is not now extant.

Dionysidorus gives us a various reading, instead of *Φαίραν ἔπιντ' ἔρριψε*, he writes it, *ὡάλλαν ἔπιντ'*, which the Latins render *ωῖλον*, and Suidas countenances the alteration, for he writes that a damsel named Larissa, as she sported at this play (*ωῖλον*, not *Φαίρη*) was drowned in the river Peneus. *Eustathius*.

What I would further observe is, the art of the Poet in carrying on the story: he proceeds from incident to incident very naturally, and makes the sports of these virgins contribute to the principal design of the poem, and promote the re-establishment of Ulysses, by discovering him advantageously to the Phæacians. He so judiciously interweaves these sports into the texture of the story, that there would be a chasm if they were taken away; and the sports of the virgins are as much of a piece with the whole, as any of the labours of Ulysses.

The Poet reaps a further advantage from this conduct: it beautifies and enlivens the poem with a pleasant and entertaining scene, and relieves the reader's mind by taking it off from a continual representation of horror and sufferings in the story of Ulysses: he himself seems here to take breath, and indulging his fancy, lets it run out into several beautiful comparisons, to prepare the reader to hear with a better relish the long detail of the calamities of his hero, through the sequel of the Odyssey.

P.

Ah me ! on what inhospitable coast,
 On what new region is Ulysses tost : 140
 Possess'd by wild barbarians fierce in arms ;
 Or men, whose bosom tender pity warms ?
 What sounds are these that gather from the shores :
 The voice of nymphs that haunt the sylvan bow'rs,
 The fair-hair'd Dryads of the shady wood ; 145
 Or azure daughters of the silver flood ;

Ver. 139. *Ah me ! on what inhospitable coast.*] This soliloquy is well adapted to the circumstances of Ulysses ; and short, as is requisite in all soliloquies.

Virgil has imitated it, and Scaliger in general prefers the copy to the original.

“ Ut primum lux alma data est, exire, locosque
 “ Explorare novos, quas vento accesserit oras :
 “ Qui teneant (nam inculta videt) hominesne, feræne,
 “ Quærere constituit”——

But it may perhaps be true, that Virgil here falls short of Homer : there is not that harmony of numbers, that variety of circumstances and sentiments in the Latin, as appears in the Greek Poet ; and above all, the whole passage has more force and energy by being put into the mouth of Ulysses, than when merely related by Virgil.

Dacier observes, that Abraham makes the very same reflections as Ulysses, upon his arrival at Gerar. *Cogitavi mecum dicens, Forſitan non eſt timor domini in loco iſto.* Gen. xx. 11. *I thought, ſurely the fear of God is not in this place ;* which very well answers
 το καὶ σφίς ὅς ἐστι δαυδης. P.

The rhymes are faulty. Thus ? more exactly :

Ah ! me, among what mortals am I cast ?
 What unknown region have I found at last ?

Ver. 143.] Or thus, to escape the faulty rhymes :

Thine ears some virgins' tender voice surrounds ;
 But virgin-nymphs, and more than mortal sounds.

Ver. 145.] So Chapman :

Or human voice ? but, issuing from the shades,
Why cease I straight to learn what sound invades ?

Then, where the grove with leaves umbrageous
bends ;

With forceful strength a branch the hero rends ; 159
Around his loins the verdant cincture spreads
A wreathy foliage and concealing shades.

On tops of hills ? or in the founts of floods ?
In herbie marshes, or in leavy woods ?

But the couplet of our version bewrays the hand of a more noble
artist, at Iliad xx. verse 13.

Each fair-hair'd Dryad of the shady wood,
Each azure sister of the silver flood.

Ver. 151. *Around his loins the verdant cincture spreads
A wreathy foliage and concealing shades.]*

This passage has given great offence to the critics. The interview between Ulysses and Nauficæa, says Rapin, outrages all the rules of decency : she forgets her modesty, and betrays her virtue, by giving too long an audience : she yields too much to his complaints, and indulges her curiosity too far at the sight of a person in such circumstances. But perhaps Rapin is too severe : Homer has guarded every circumstance with as much caution as if he had been aware of the objection : he covers his loins with a broad foliage, (for Eustathius observes, that *ἐλάτῃ* signifies *κλάδῃ πλατύνῃ*, or a broad branch) he makes Ulysses speak at a proper distance, and introduces Minerva to encourage her virgin modesty. Is there here any outrage of decency ? Besides, what takes off this objection of immodesty in Nauficæa, is, that the sight of a naked man was not unusual in those ages : it was customary for virgins of the highest quality to attend heroes to the bath, and even to assist in bathing them, without any breach of modesty ; as is evident from the conduct of Polycaeste in the conclusion of the third book of the Odyssey, who bathes and perfumes Telemachus. If this be true, the other objections of Rapin about her yielding too much to his complaints, &c. are of no weight ; but so many testi-

As when a lion in the midnight hours,
Beat by rude blasts and wet with wint'ry show'rs,

monies of her virtuous and compassionate disposition, which induces her to pity and relieve calamity. Yet it may seem that the other damsels had a different opinion of this interview, and that through modesty they ran away, while Nausicaa alone talks with Ulysses: but this only shews, not that she had less modesty, but more prudence, than her retinue. The damsels fled not out of modesty, but fear of any enemy: whereas Nausicaa wisely reflects that no such person could arrive there, the country being an island; and from his appearance, she rightly concluded him to be a man in calamity. This Wisdom is the Pallas in the allegory, which makes her to stay when the other damsels fly for want of equal reflection. Adam and Eve covered themselves after the same manner as Ulysses. P.

Or thus, an account of the defective rhymes:

Around his loins, his naked form to screen,
Of wreathy foliage spreads a cincture green.

Ver. 153. *As when a lion in the midnight hours.*] This is a very noble comparison, yet has not escaped censure: it has been objected that it is improper for the occasion, as bearing images of too much terrour, only to fright a few timorous virgins; and that the Poet is unseasonably sublime. This is only true in burlesque poetry, where the most noble images are frequently assembled to disgrace the subject, and to shew a ridiculous disproportion between the allusion and the principal subject; but the same reason will not hold in epick poetry, where the Poet raises a low circumstance into dignity by a sublime comparison. The simile is not introduced merely to shew the impression it made upon the virgins, but paints Ulysses himself in very strong colours: Ulysses is fatigued with the tempests and waves; the lion with winds and storms; it is hunger that drives the lion upon his prey; an equal necessity compels Ulysses to go down to the virgins; the lion is described in all his terrours, Ulysses arms himself as going upon an unknown adventure; so that the comparison is very noble and very proper. This verse in particular has something horrible in the very run of it.

Σμερδαλίῳ δ' αὐτῇσι φάτη κικακωνμίνῳ ἄλμῃ.

Descends terrifick from the mountain's brow: 155
 With living flames his rolling eye-balls glow;
 With conscious strength elate, he bends his way
 Majestically fierce, to seize his prey;
 (The steer or stag :) or with keen hunger bold
 Springs o'er the fence, and dissipates the fold. 160
 No less a terrour, from the neighb'ring groves
 (Rough from the tossing furge) Ulysses moves;
 Urg'd on by want, and recent from the storms;
 The brackish ooze his manly grace deforms.
 Wide o'er the shore with many a piercing cry 165
 To rocks, to caves, the frightened virgins fly;
 All but the nymph: the nymph stood fix'd
 alone,
 By Pallas arm'd with boldness not her own.

Dionysius Halicarnassus, in his observations upon the placing of words quotes it to this purpose: when Homer, says he, is to introduce a terrible or unusual image, he rejects the more flowing and harmonious vowels, and makes choice of such mutes and consonants as load the syllables, and render the pronunciation difficult.

Pausanias writes in his Atticks, that the famous painter Polygnotus painted this subject in the gallery at Athens. *Ἐγραψεν δὲ καὶ πρὸς τῷ ποταμῷ ταῖς ὁμῶς πλυνέσαις ἐφιστάμενον Ὀδύσσεια*; he painted Ulysses approaching Nauficaa and her damsels, as they were washing at the river. This is the same Polygnotus who painted in the gallery called *ποικίλη*, the battle of Marathon gained by Miltiades over the Medes and Persians. P.

Ver. 161.] Or better, perhaps,

No less *terrific*, from the neighb'ring groves:
 but the passage before us is evidently of difficult translation, and is executed, I think, with considerable ability.

Meantime in dubious thought the King awaits,
 And self-considering, as he stands, debates ; 170
 Distant his mournful story to declare,
 Or prostrate at her knee address the pray'r.
 But fearful to offend, by wisdom sway'd,
 At awful distance he accosts the maid:

If from the skies a Goddess, or if earth 175
 (Imperial virgin) boast thy glorious birth,

Ver. 169.] Our translator is very concise with his author.
 Chapman is full and accurate, and may be read with pleasure :

— — — — And here was he
 Put to his wisdom ; if her virgin knee,
 He should be bold, but kneeling, to embrace,
 Or keepe aloofe, and trie with words of grace,
 In humblest suppliance, if he might obtaine
 Some cover for his nakednes, and gaine
 Her grace to shew and guide him to the towne.
 The last, he best thought, to be worth his owne,
 In weighing both well : to keepe still aloofe,
 And give with soft words, his desires their prooffe,
 Lest pressing so neare, as to touch her knee,
 He might encense her maiden modestie.
 This faire and fil'd speech then, shewd this was he.

Ver. 175. *If from the skies a Goddess, or if earth*
(Imperial virgin) boast thy glorious birth,
To thee I bend !]

There never was a more agreeable and insinuating piece of flattery, than this address of Ulysses ; and yet nothing mean appears in it, as is usual in almost all flattery. The only part that seems liable to any imputation, is that exaggeration at the beginning, of calling her a Goddess ; yet this is proposed with modesty and doubt, and hypothetically. Eustathius assigns two reasons why he resembles her to Diana, rather than to any other Deity ; either because he found her and her damsels in a solitary place,

To thee I bend! if in that bright disguise
Thou visit earth, a daughter of the skies,

such as Diana is supposed to frequent with her rural nymphs; or perhaps Ulysses might have seen some statue or picture of that Goddess, to which Nausicaa bore a likeness. Virgil (who has imitated this passage) is more bold, when without any doubt or hesitation, before he knew Venus, he pronounces the person with whom he talks, *O Dea, certè*.

Ovid has copied this passage in his *Metamorphosis*, book the fourth;

“ — — — puer ô dignissime credi

“ *Esse Deus! seu tu Deus es; potes esse Cupido:*

“ *Sive es mortalis; qui te genuere beati,*

“ *Et frater felix, & quæ dedit ubera nutrix!*

“ *Sed longe cunctis longeque potentior illa*

“ *Si qua tibi sponfa est, si quam dignabere tædâ!”*

Scaliger prefers Virgil's imitation to Homer;

“ *O, quam te memorem, virgo! namque haud tibi vultus*

“ *Mortalis, nec vox hominem sonat. O Dea, certè!*

“ *An Phœbi soror, an nympharum sanguinis una?”*

See his reasons in the fifth book of his *Poeticks*. But Scaliger brings a much heavier charge against Homer, as having stolen the verses from Musæus, and disgraced them by his alterations. The verses are as follow:

Κύπρι φίλη μὲν Κύπριν, Ἀθηναίη μετ' Ἀθηναίην,

Οὐ γὰρ ἐπιχθονίῃσιν ἴσθην καλέω Σε γυναιξίν.

Ἀλλὰ Σε θυγατέρεσσι Διὸς Κρονίωνος εἴσκω,

Ὅλβιος ὅς σ' ἐφύτευσε, καὶ ὀλβίη ἡ τέκε μήτηρ,

Γαστήρ, ἥ σ' ἐλόχευσε, μακαράτη.

Scaliger imagines this Musæus to be the same mentioned by Virgil in the Elysian fields,

“ *Musæum ante omnes,*” &c.

But I believe it is now agreed, that all the works of the ancient Musæus are perished, and that the person who wrote these verses lived many centuries after Homer, and consequently borrowed them from him. Scaliger calls them fine and lively in Musæus, but abject, unnervate, and unharmonious in Homer. But his pre-

Hail, Dian, hail! the huntress of the groves
 So shines majestick, and so stately moves, 180
 So breathes an air divine! But if thy race
 Be mortal, and this earth thy native place,
 Blest is the father from whose loins you
 sprung,
 Blest is the mother at whose breast you hung,
 Blest are the brethren who thy blood divide, 185
 To such a miracle of charms ally'd:
 Joyful they see applauding princes gaze,
 When stately in the dance you swim th' harmonious
 maze.

judice against Homer is too apt to give a wrong bias to his judgment. Is the similitude of sound in *ἡνὶ ἴσῳ*, in the second verse of Mææus, harmonious? and is there not a tautology in the two last lines? *Happy is the mother that bore thee, and most happy the womb that brought thee forth*; as if the happy person in the former line, were not the same with the most happy in the latter! Whereas Homer still rises in his images, and ends with a compliment very agreeable to a beautiful woman.

But blest o'er all, the youth with heav'nly charms,
 Who clasps the bright perfection in his arms!

But this is submitted to the reader's better judgment. P.

So Chapman below:

If sprong of humanes, that inhabite earth,
 Thrice blest are both the authors of your birth.

Ver. 187. *Joyful they see applauding princes gaze.*] In the original there is a false construction, for after *Χοῖσι θυμὸς λαίηλαι*, Ulysses uses *λευσοδῶν*, whereas it ought to be *λευσέοι*; but this disorder is not without its effect, it represents the modest confusion with which he addresses Nausicaa; he is struck with a religious awe at the sight of her, (for so *Χῆα*; properly signifies) and consequently naturally falls into a confusion of expression; this is not a negligence, but a beauty. *Enstatius.* P.

But blest o'er all, the youth with heav'nly charms,
 Who clasps the bright perfection in his arms! 190
 Never, I never view'd 'till this blest hour
 Such finish'd grace! I gaze and I adore!
 Thus seems the palm with stately honours crown'd
 By Phoebus' altars; thus o'erlooks the ground;

Ver. 191.] Thus, more faithfully, and with a better rhyme:
 I in no mortal form have seen before
 Such finish'd grace.

Ver. 193. *Thus seems the palm.*] This allusion is introduced to image the stateliness, and exactness of shape in Nausicaa, to the mind of the reader; and so Tully, as Spondanus observes, understands it. Cicero, 1. *de legibus*. *Aut quod Homericus Ulysses Deli se proceram & teneram palmam vidisse dixit, hodie monstrant eandem.* Pliny also mentions this palm, *lib. xiv. cap. 44.* *Necnon palma Deli ab ejusdem Dei ætate conspicitur.* The story of the Palm is this: "When Latona was in travail of Apollo in Delos, the earth that instant produced a large Palm, against which she rested in her labour." Homer mentions it in his *hymns*.

Κινδύμην

*Αἰχολάτῳ φοίνικι.

And also Callimachus.

Λύσατο δὲ ζωνήν, ἀπὸ δ' ἐκλίθη ἱμπαλιν ὤμοις;

Φοίνικι ποτὶ πρίμνον. And again,

— — — ἐπίνυσεν ὁ Δῆλος αὐτὸν τὸ φοίνικ;

*Ἐξαπίνης.

This allusion is after the Oriental manner. Thus in the Psalms, how frequently are persons compared to *Cedars*? And in the same author, children are resembled to *Olive-branches*.

This palm was much celebrated by the ancients, the superstition of the age had given it a religious veneration, and even in the times of Tully the natives esteemed it immortal; (for so the abovementioned words imply.) This gives weight and beauty to the address of Ulysses; and it could not but be very acceptable to a young lady, to hear herself compared to the greatest wonder in the creation.

The pride of Delos. (By the Delian coast, 195
 I voyag'd, leader of a warrior-host,
 But ah how chang'd! from thence my sorrow
 flows ;

O fatal voyage, source of all my woes !)
 Raptur'd I stood, and as this hour amaz'd,
 With rev'rence at the lofty wonder gaz'd : 200

Dionysius Halicarnassus observes the particular beauty of these two verses.

Δήλω δὴ ποιε τοῖον Ἀπόλλωνος παρὰ βωμῷ,
 Φοῖνιχος νῆον ἔρνος ἀνερχόμενον ἐνόησα.

When Homer, says he, would paint an elegance of beauty, or represent any agreeable object, he makes use of the smoothest vowels and most flowing semivowels, as in the lines last recited : he rejects harsh sounds, and a collision of rough words ; but the lines flow along with a smooth harmony of letters and syllables, without any offence to the ear by asperity of sound. P.

Ver. 197.] An ungrammatical form of speech, frequently censured in these notes, may be thus discarded :

Reverse how fatal! thence my sorrow flows.

Ver. 198. O fatal voyage, source of all my woes !] There is some obscurity in this passage : Ulysses speaks in general, and does not specify what voyage he means. It may therefore be asked how is it to be understood? Eustathius answers, that the voyage of the Greeks to the Trojan expedition is intended by the Poet ; for Lycophron writes, that the Greeks sailed by Delos in their passage to Troy.

Homer passes over the voyage in this transient manner without a farther explanation : Ulysses had no leisure to enlarge upon that story, but reserves it more advantageously for a future discovery before Alcinous and the Phæacian rulers. By this conduct he avoids a repetition, which must have been tedious to the reader, who would have found little appetite afterwards, if he had already been satisfied by a full discovery made to Nausicaa. The obscurity therefore arises from choice, not want of judgment.

Raptur'd I stand! for earth ne'er knew to bear
 A plant so stately, or a nymph so fair.
 Aw'd from access, I lift my suppliant hands;
 For Misery, oh Queen, before thee stands!
 Twice ten tempestuous nights I roll'd, resign'd 205
 To roaring billows, and the warring wind;
 Heav'n bade the deep to spare! but heav'n, my foe,
 Spares only to inflict some mightier woe!
 Inur'd to cares, to death in all its forms;
 Outcast I rove, familiar with the storms! 210
 Once more I view the face of human kind:
 O let soft pity touch thy gen'rous mind!
 Unconscious of what air I breathe, I stand
 Naked, defenceless on a foreign land.
 Propitious to my wants, a vest supply 215
 To guard the wretched from th' inclement sky:
 So may the Gods who heav'n and earth controul,
 Crown the chaste wishes of thy virtuous soul,

Ver. 204.] Or thus:

Oh! queen, *the form of woe* before thee stands.

Ver. 208.] Thus, more closely to the purport of the original language:

Spares only to *exhaust it's stores of woe*.

The next couplet is prosaic, and might be spared, as unauthorized by Homer.

Ver. 214.] A well-tuned ear would have given these *epithets* transposed, in preference to a forced accent on the word *naked*:

Defenceless, naked, on a foreign land.

Ver. 216.] Better, I think,

To *screen my limbs, and ward th' inclement sky*.

On thy soft hours their choicest blessings shed ;
 Blest with a husband be thy bridal bed ; 220
 Blest be thy husband with a blooming race,
 And lasting union crown your blissful days.
 The Gods, when they supremely bless, bestow
 Firm union on their favourites below :
 Then Envy grieves, with inly-pining Hate ; 225
 The good exult, and heav'n is in our state.

To whom the nymph : O stranger cease thy care. .
 Wise is thy soul, but man is born to bear :
 Jove weighs affairs of earth in dubious scales,
 And the good suffers, while the bad prevails : 230

Ver. 220.] This verse is encumbered with a trifling superfluity of expression. Thus?

On thy soft hours their choicest *bleſſing* shed,
Their choicest bleſſing of a bridal bed.

Ver. 222.] An insupportable rhyme. I would propose,
 And *love unchang'd* your blissful union *grace*.

The following attempt is a literal translation of the conclusion of this address :

May heaven the fondest wishes of thy soul
 Indulge, and grant a husband, and a home,
 And mutual love : for sure of blessings first
 Is harmony of souls in wedded pair ;
 Sight hateful and tormenting, to their foes ;
 To friends, delicious, to themselves the most.

Ver. 229.] *Jove weighs affairs of earth in dubious scales,
 And the good suffers, while the bad prevails.*]

The morality of this passage is excellent, and very well adapted to the present occasion. Ulysses had said,
 Heav'n bade the deep to spare ! but heav'n, my foe,
 Spares only to inflict some mightier woe.

Bear, with a soul resign'd, the will of Jove ;
 Who breathes, must mourn : thy woes are from
 above.

But since thou tread'st our hospitable shore,
 'Tis mine to bid the wretched grieve no more,

Nausicaa makes use of this expression to pay her address to Ulysses, and at the same time teaches conformable to truth, that the afflicted are not always the objects of divine hate ; the Gods (adds she) bestow good and evil indifferently, and therefore we must not judge of men from their conditions, for good men are frequently wretched, and bad men happy. Nay sometimes affliction distinguishes a man of goodness, when he bears it with a greatness of spirit. Sophocles puts a very beautiful expression into the mouth of OEdipus, κάλλος κακῶν, the *beauty and ornament of calamities*. *Eustathius*.

Longinus is of opinion, that when great Poets and Writers sink in their vigour, and cannot reach the pathetick, they descend to the moral. Hence he judges the *Odyssey* to be the work of Homer's declining years, and gives that as a reason of its morality: he speaks not this out of derogation to Homer, for he compares him to the Sun, which though it has not the same warmth as when in the meridian, is always of the same bigness: this is no dishonour to the *Odyssey*; the most useful, if not the most beautiful circumstance is allowed it, I mean instruction: in the *Odyssey* Homer appears to be the better Man, in the *Iliad* the better Poet. P.

This is not the sentiment of his original, which may be more faithfully represented as follows:

Dispens'd at will by all-controlling heaven,
 To good and bad terrestrial wealth is given.

Chapman has *three* excellent lines on this passage ;

Jove onely orders man's felicitie
 To good and bad, his pleasure fashions still
 The whole proportion of their good and ill.

To cloath the naked, and thy way to guide—235
 Know, the Phæacian tribes this land divide ;
 From great Alcinous' royal loins I spring,
 A happy nation, and an happy king.

Then to her maids — Why, why, ye coward
 train,

These fears, this flight? ye fear, and fly in vain.
 Dread ye a foe? dismiss that idle dread, 241
 'Tis death with hostile step these shores to
 tread:

Safe in the love of heav'n, an ocean flows
 Around our realm, a barrier from the foes ;
 'Tis ours this son of sorrow to relieve, 245
 Chear the sad heart, nor let affliction grieve.

Ver. 238.] Or thus, more faithfully :

Phæacia calls my potent fire her king.

Ver. 242. *'Tis death with hostile step these shores to tread.*] This I take to be the meaning of the word *διπός*, which Eustathius explains by *ζῶν καὶ ἰσχυρὸς*, *vivus & valens*; or, *he shall not be long lived*. But it may be asked how this character of valour in destroying their enemies can agree with the Phæacians, an effeminate, unwarlike nation? Eustathius answers, that the protection of the Gods is the best defence, and upon this Nausicaa relies. But then it is necessary that man should co-operate with the Gods; for it is in vain to rely upon the Gods for safety, if we ourselves make not use of means proper for it: whereas the Phæacians were a people wholly given up to luxury and pleasures. The true reason then of Nausicaa's praise of the Phæacians may perhaps be drawn from that honourable partiality, and innate love which every person feels for his country. She knew no people greater than the Phæacians, and having ever lived in full security from enemies, she concludes that it is not in the power of enemies to disturb that security.

By Jove the stranger and the poor are sent,
 And what to those we give, to Jove is lent.
 Then food supply, and bathe his fainting limbs
 Where waving shades obscure the mazy streams.
 Obedient to the call, the chief they guide 251
 To the calm current of the secret tide ;

Ver. 247. *By Jove the stranger and the poor are sent,
 And what to those we give, to Jove is lent.]*

This is a very remarkable passage, full of such a pious generosity as the wisest teach, and the best practise. I am sensible it may be understood two ways ; and in both, it bears an excellent instruction. The words are, *the poor and stranger are from Jove, and a small gift is acceptable to them, or acceptable to Jupiter, Διὶ φίλῳ*. I have chosen the latter, in conformity to the eastern way of thinking: *He that hath pity on the poor lendeth unto the Lord*, as it is expressed in the *Proverbs*. P.

Ver. 248.] This sentiment is not at all in Homer, but from *Proverbs*, xix. 17. "He that hath pity upon the poor lendeth unto the Lord ; and that, which he hath given, will he pay him again."

Ver. 249.] It were easy to shun these wretched rhymes ; thus :
 With food supply'd, the wearied stranger lave,
 Where trees umbrageous screen the subject wave ;

Or,

Where trees umbrageous o'er the waters wave.

Or still otherwise, with the rhymes of Ogilby :

Recruit his fainting soul with needful food,
 And bathe where sheltering foliage crowns the flood.

Ver. 251.] A literal version will shew the slovenly execution of our Poet :

He spake ; they stopt, and chear'd each other's hearts.
 Then led Ulysses to the shelter'd stream,
 As brave Alcinous' daughter gave command.
 Close by, they place a tunic, and a robe,
 And give a golden cruse of purest oil ;
 Then in the river's current bid him plunge :
 But first the chief divine bespake the maids.

Close by the stream a royal dress they lay,
 A vest and robe, with rich embroid'ry gay;
 Then unguents in a vase of gold supply, 255
 That breath'd a fragrance thro' the balmy sky.
 To them the King. No longer I detain
 Your friendly care: retire, ye virgin train!
 Retire, while from my weary'd limbs I lave
 The foul pollution of the briny wave: 260
 Ye Gods! since this worn frame refection knew,
 What scenes have I survey'd of dreadful view?
 But, nymphs, recede! sage chastity denies
 To raise the blush, or pain the modest eyes.

Ver. 261.] This couplet is not accurate. Chapman has very well represented the thought of his author:

And then use oile, which long time did not shine
 On my poore shoulders.

Ver. 263. *But, nymphs, recede! &c.*] This place seems contradictory to the practice of antiquity, and other passages in the *Odyssey*: nothing is more frequent than for heroes to make use of the ministry of damsels in bathing, as appears from Polycaste and Telemachus, &c. Whence is it then that Ulysses commands the attendants of Nauficæa to withdraw while he bathes? Spondanus is of opinion, that the Poet intended to condemn an indecent custom of those ages solemnly by the mouth of so wise a person as Ulysses: but there is no other instance in all his works to confirm that conjecture. I am at a loss to give a better reason, unless the difference of the places might make an alteration in the action. It is possible that in baths prepared for publick use, there might be some convenience to defend the person who bathed in some degree from observation, which might be wanting in an open river, so that the action might be more indecent in the one instance than in the other, and consequently occasion these words of Ulysses: but this is a conjecture, and submitted as such to the reader's better judgment. P.

The nymphs withdrawn, at once into the tide
 Active he bounds; the flashing waves divide: 266
 O'er all his limbs his hands the wave diffuse,
 And from his locks compress the weedy ooze;
 The balmy oil, a fragrant show'r, he sheds;
 Then, drest, in pomp magnificently treads. 270
 The warrior Goddess gives his frame to shine
 With majesty enlarg'd, and air divine:

On the subject of this note, the reader may consult my observation on Book iii. verse 594.

Ver. 265. — — — — *at once into the tide*
Active he bounds ———]

It may be asked why Ulysses prefers the river waters in washing, to the waters of the sea, in the Odyssey; whereas in the tenth book of the Iliad, after the death of Dolon, Diomed and Ulysses prefer the sea waters to those of the river? There is a different reason for this different regimen: in the Iliad, Ulysses was fatigued, and sweated with the labours of the night, and in such a case the sea waters being more rough are more purifying and corroborating: but here Ulysses comes from the seas, and, as Plutarch in his Symposiacks observes upon this passage, the more subtle and light particles exhale by the heat of the sun, but the rough and the saline stick to the body, till washed away by fresh waters. P.

Ver. 271. *The warrior Goddess gives his frame to shine.*] Poetry delights in the marvellous, and ennobles the most ordinary subjects by dressing them with poetical ornaments, and giving them an adventitious dignity. The foundation of this fiction, of Ulysses receiving beauty from Pallas, is only this: the shipwreck and sufferings of Ulysses had changed his face and features, and his long fasting given him a pale and sorrowful aspect; but being bathed, perfumed, and dressed in robes, he appears another man, full of life and beauty. This sudden change gave Homer the hint to improve it into a miracle; and he ascribes it to Minerva, to give a dignity to his poetry. He farther embellishes the description by a very happy comparison. Virgil has imitated it.

Back from his brows a length of hair unfurls,
 His hyacinthine locks descend in wavy curls.
 As by some artist to whom Vulcan gives 275
 His skill divine, a breathing statue lives ;

“ Os humerosque Deo similis ; namque ipsa decoram
 “ Cæsariem nato genetrix, lumenque juventæ
 “ Purpureum, & lætos oculis afflârat honores.
 “ Quale manus addunt ebori decus, aut ubi flavo
 “ Argentum Pariusve lapis circumdatur auro.”

Scaliger, in the fifth book of his Poeticks, prefers Virgil before Homer ; and perhaps his opinion is just : Manus he says is more elegant than *vir* ; and *addunt ebori decus*, than *χαρίεντα δὲ ἑρσα τελέειν*. *Os humerosque Deo similis*, carries a nobler idea than Homer's *μειζονα καὶ πάσσονα* ; and above all,

“ — — — Lumenque juventæ
 “ Purpureum, & lætos oculis afflârat honores,”

is inexpressibly beautiful.

It is said that this image is made by the assistance of Vulcan and Minerva : why by two Deities ? Eustathius answers, the first rudiments and formation of it in the fire is proper to Vulcan, and Minerva is the president of arts ; Minerva gives the artificer wisdom in designing, and Vulcan skill in labouring and finishing the work. P.

Thus Dryden in the parallel passage of Virgil, *Æn. i. 826.*

His mother Goddess, with her hands *divine*,
 Had form'd his curling locks, and made his temples *shine*.

Ver. 274.] Thus Milton, who had this passage of Homer in his eye : *Par. Lost. iv. 301.*

— — — — and *hyacinthin locks*,
 Round from his parted forelock manly hung
 Clustring.

Ogilby is not much amiss :

Minerva renders him more tall and fair,
 Curling in rings like daffadills his hair.

Ver. 276.] There is nothing about *statues* in Homer : the sense is much better exhibited by Ogilby :

By Pallas taught, he frames the wond'rous mould,
And o'er the silver pours the fusil gold.

So Pallas his heroick frame improves 279

With heav'nly bloom, and like a God he moves.

A fragrance breathes around : majestic grace

Attends his steps : th' astonish'd virgins gaze.

Soft he reclines along the murm'ring seas,

Inhaling freshness from the fanning breeze.

The wond'ring nymph his glorious port sur-
vey'd, 285

And to her damsels, with amazement, said,

Not without care divine the stranger treads

This land of joy : his steps some Godhead leads :

So shews 'bout silver a gilt border, wrought

By one whom Vulcan and Minerva taught.

A simile, not unlike this in purport occurs in Proverbs, xxv. 11. "A word fitly spoken, is like apples of gold in pictures of silver."

Ver. 281.] This fragrance is from the translator; and the rhymes are truly wretched. Thus? more faithfully :

A roseate beautie and majestic grace

His limbs inspirit and illumine his face :

which, I see, are the rhymes of Ogilby in no despicable couplet ;

With so much beauty did the Goddess grace

His spreading shoulders and majestic face.

Ver. 283. *He reclines along the murm'ring seas.*] This little circumstance, Eustathius observes, is not without its effect ; the Poet withdraws Ulysses, to give Nauficæa an opportunity to speak freely in his praise without a breach of modesty : she speaks apart to her damsels, and by this conduct, Ulysses neither hears his own commendation, which is a pain to all worthy spirits, nor does Nauficæa betray an indecent sensibility, because she speaks only to her own sex and attendants. P.

Would Jove destroy him, sure he had been driv'n
 Far from this realm, the fav'rite isle of heav'n. 290
 Late a sad spectacle of woe, he trod
 The desert sands, and now he looks a God.
 Oh heav'n! in my connubial hour decree
 This man my spouse, or such a spouse as he!
 But haste, the viands and the bowl provide — 295
 The maids the viands, and the bowl supply'd:
 Eager he fed, for keen his hunger rag'd,
 And with the gen'rous vintage thirst asswag'd.

Ver. 289.] A superfluous distich from the translator.

Ver. 293.] *Oh heav'n! in my connubial hour decree*

This man my spouse, or such a spouse as he!]

This passage has been censured as an outrage against modesty and credibility; is it probable that a young princess should fall in love with a stranger at first sight? and if she really falls in love, is it not an indecent passion? I will lay before the reader the observations of Plutarch upon it. "If Nausicaa, upon casting her eyes
 " upon this stranger, and feeling such a passion for him as Calypso
 " felt, talks thus out of wantonness, her conduct is blameable:
 " but if perceiving his wisdom by his prudent address, she wishes
 " for such an husband, rather than a person of her own country
 " who had no better qualifications than singing, dancing and
 " dressing, she is to be commended." This discovers no weakness, but prudence and a true judgment. She deserves to be imitated by the fair sex, who ought to prefer a good understanding before a fine coat, and a man of worth before a good dancer.

Besides, it may be offered in vindication of Nausicaa, that she had in the morning been assured by a vision from heaven, that her nuptials were at hand; this might induce her to believe that Ulysses was the person intended by the vision for her husband; and his good sense and prudent behaviour, as Dacier observes, might make her wish it, without any imputation of immode-

P.

The Poet understood nature better than his critics.

Now on return her care Nauficæa bends,
The robes resumes, the glittering car ascends, 300
Far blooming o'er the field: and as she press'd
The splendid feat, the list'ning chief address'd.

Stranger arise! the sun rolls down the day,
Lo, to the palace I direct thy way:
Where in high state the nobles of the land 305
Attend my royal fire, a radiant band.
But hear, tho' wisdom in thy soul presides,
Speaks from thy tongue, and ev'ry action guides;
Advance at distance, while I pass the plain 309
Where o'er the furrows waves the golden grain:
Alone I re-ascend—With airy mounds
A strength of wall the guarded city bounds:
The jutting land two ample bays divides;
Full thro' the narrow mouths descend the tides:

Ver. 300.] This translation might lead the reader to conclude, that fond Nauficæa had restored Ulysses to his former nakedness. We may substitute more correctly and perspicuously, as follows:

Her cloaths she folds, the glittering car ascends.

Ver. 313.] *The jutting land two ample bays divides;
Full thro' the narrow mouths descend the tides.]*

This passage is not without its difficulty: but the scholiast upon Dionysius Periegetes gives us a full explication of it. *Δυὸ λιμένας ἔχει ἡ Φαιακίς, τὸν μὲν Ἀλκινόου, τὸν δὲ Ὑλλῶ, διὸ φησὶ Καλλίμαχος ἀμφίδυμος Φαίαξ.* The island of Phæacia has two ports, the one called the port of Alcinous, the other of Hyllus; thus Callimachus calls it the place of two ports. And Apollonius for the same reason calls it *ἀμφιλαφής*, or the place which is entered by two ports. *Dacier.* P.

The spacious basons arching rocks enclose, 315
 A sure defence from ev'ry storm that blows.
 Close to the bay great Neptune's fane adjoins ;
 And near, a forum flank'd with marble shines,
 Where the bold youth, the num'rous fleets to store,
 Shape the broad sail, or smooth the taper oar : 320
 For not the bow they bend, nor boast the skill
 To give the feather'd arrow wings to kill ;
 But the tall mast above the vessel rear,
 Or teach the flutt'ring sail to float in air.
 They rush into the deep with eager joy, 325
 Climb the steep surge, and thro' the tempest fly ;

Ver. 315.] To avoid a very common ambiguity, we might correct,

Each spacious bason arching rocks enclose :

but our translator is by no means accurate in his execution of the passage before us: a passage, of that untractable nature, as to occasion great difficulty but to an accomplished artist, with every form of expression at his will, and less solicitous about the discovery of rhyme, than an insight into the genuine intention of his original.

Ver. 325. *They rush into the deep with eager joy.*] It is very judicious in the Poet to let us thus fully into the character of the Phæacians, before he comes to shew what relation they have to the story of the Odyssey: he describes Alcinous and the people of better rank, as persons of great hospitality and humanity; this gives an air of probability to the free and benevolent reception which Ulysses found: he describes the vulgar as excellent navigators; and he does this not only because they are islanders, but, as Eustathius observes, to prepare the way for the return of Ulysses, who was to be restored by their conduct to his country, even against the inclination of Neptune, the God of the ocean. But it may be asked, is not Homer inconsistent with himself, when he paints the Phæacians as men of the utmost humanity, and im-

A proud, unpolish'd race—To me belongs
The care to shun the blast of slanderous tongues;
Lest malice, prone the virtuous to defame,
Thus with vile censure taint my spotless name. 330

“What stranger this, whom thus Nauficæa

“leads?

“Heav'ns! with what graceful majesty he treads?

mediately after calls them a proud unpolished race, and given up to censoriousness? It is easy to reconcile the seeming contradiction, by applying the character of humanity to the higher rank of the nation, and the other to the vulgar and the mariners. I believe the same character holds good to this day amongst any people who are much addicted to sea-affairs; they contract a roughness, by being secluded from the more general converse of mankind, and consequently are strangers to that affability, which is the effect of a more enlarged conversation. But what is it that inclines the Phæacians to be censorious? It is to be remembered, that they are every where described as a people abandoned to idleness; to idleness therefore that part of their character is to be imputed. When the thoughts are not employed upon *things*, it is usual to turn them upon *persons*: a good man has not the inclination, an industrious man not the leisure, to be censorious; so that censure is the property of idleness. This I take to be the moral, intended to be drawn from the character of the Phæacians. P.

A prosaic line, with a rhyme not to be endured. Thus?

In the hoar deep their bending oars they ply.

Ver. 331. *What stranger this, whom thus Nauficæa leads?*] This is an instance of the great art of Homer, in saying every thing properly. Nauficæa had conceived a great esteem for Ulysses, and she had an inclination to let him know it; but modesty forbid her to reveal it openly: how then shall Ulysses know the value she has for his person, consistently with the modesty of Nauficæa? Homer with great address puts her compliments into the mouth of the Phæacians, and by this method she speaks her own sentiments, as the sentiments of the Phæacians: Nauficæa, as it were, is withdrawn, and a whole nation introduced for a more general praise of Ulysses. P.

" Perhaps a native of some distant shore,
 " The future consort of her bridal hour ;
 " Or rather some descendant of the skies ; 335
 " Won by her pray'r, th' ærial bridegroom flies.
 " Heav'n on that hour its choicest influence shed,
 " That gave a foreign spouse to crown her bed !
 " All, all the God-like worthies that adorn
 " This realm, she flies : Phæacia is her scorn." 340
 And just the blame : for female innocence
 Not only flies the guilt, but shuns th' offence :

Ver. 333.] The rhymes are faulty. More exactly to the original, thus :

The distant wanderer, chance, some ship convey'd,
 A future consort for the royal maid.

Ver. 335. *Or rather, some descendant of the skies.*] Eustathius remarks, that the compliments of Nausicaa answer the compliments made to her by Ulysses : he resembled her to Diana, she him to the Gods. But it may be asked, are not both these extravagancies ? and is it not beyond all credibility that Nausicaa should be thought a Goddess, or Ulysses a God ? In these ages it would be judged extravagant, but it is to be remembered that in the days of Homer every grove, river, fountain, and oak-tree, were thought to have their peculiar Deities ; this makes such relations as these more reconcileable, if not to truth, at least to the opinions of antiquity, which is sufficient for poetry. P.

Thus Ogilby ;

Or else some God descended from the sky.

Ver. 337.] Our translator had Milton in view, *Par. Lost*, viii. 511.

— — — all heaven,
 And happy constellations, on that hour
 Shed their selectest influence.

Th' unguarded virgin, as unchaste, I blame;
 And the least freedom with the sex is shame,
 'Till our consenting fires a spouse provide, 345
 And publick nuptials justify the bride.

Ver. 344. — *the least freedom with the sex is shame,*
'Till our consenting fires a spouse provide.]

This is an admirable picture of ancient female life among the orientals; the virgins were very retired, and never appeared amongst men but upon extraordinary occasions, and then always in the presence of the father or mother: but when they were married, says Eustathius, they had more liberty. Thus Helen converses freely with Telemachus and Pisistratus, and Penelope sometimes with the suitors. Nauficæa delivers her judgment sententiously, to give it more weight; what can be more modest than these expressions? And yet they have been greatly traduced by Monsieur Perrault a French critick; he translates the passage so as to imply that "Nauficæa disapproves of a virgin's lying with a man, without the permission of her father, before marriage;" ἀνδράσι μίσισθαι led him into this mistake, which is sometimes used in such a signification, but here it only means *conversation*: if the word μίσισθαι signified more than keeping company, it would be more ridiculous, as Boileau observes upon Longinus, than Perrault makes it: for it is joined to ἀνδράσι, and then it would infer that Nauficæa disapproves of a young woman's lying with *several men* before she was married, without the license of her father. The passage, continues Boileau, is full of honour and decency: Nauficæa has a design to introduce Ulysses to her father, she tells him she goes before to prepare the way for his reception, but that she must not be seen to enter the city in his company, for fear of giving offence, which a modest woman ought not to give: a virtuous woman is obliged not only to avoid immodesty, but the appearance of it; and for her part she could not approve of a young woman keeping company with men without the permission of her father or mother, before she was married. Thus the indecency is not in Homer, but in the critick: it is indeed, in Homer, an excellent lecture of modesty and morality.

P.

But would'st thou soon review thy native plain?
 Attend, and speedy thou shalt pass the main:
 Nigh where a grove with verdant poplars crown'd,
 To Pallas sacred, shades the holy ground, 350
 We bend our way: a bubbling fount distills
 A lucid lake, and thence descends in rills;
 Around the grove a mead with lively green
 Falls by degrees, and forms a beauteous scene;
 Here a rich juice the royal vineyard pours; 355
 And there the garden yields a waste of flow'rs.

Ver. 347.] *But would'st thou soon review thy native plain?* Eustathius and Dacier are both of opinion, that Nausicaa had conceived a passion for Ulysses: I think this passage is an evidence that she rather admired and esteemed, than loved him; for it is contrary to the nature of the passion to give directions for the departure of the person beloved, but rather to invent excuses to prolong his stay. It is true Nausicaa had wished in the foregoing parts of this book, that she might have Ulysses for her husband, or such an husband as Ulysses: but this only shews that she admired his accomplishments, nor could she have added *such a spouse as he*, at all, if her affections had been engaged and fixed upon Ulysses only. This likewise takes off the objection of a too great fondness in Nausicaa; for it might have appeared too great a fondness to have fallen in love at the first with an absolute stranger. P.

Ver. 350.] There is a redundancy of *epithet* in this verse. Thus?

To Pallas sacred, *spreads it's foliage round.*

Ver. 351.] I would propose a contraction of these *four* verses into half the compass, without any infidelity to the original, which supplies less than a line for this length of version:

We bend our way: a bubbling fountain leads
 It's lucid current o'er the verdant meads.

Hence lies the town, as far as to the ear
 Floats a strong shout along the waves of air.
 There wait embow'r'd, while I ascend alone
 To great Alcinous on his royal throne, 360
 Arriv'd, advance impatient of delay,
 And to the lofty palace bend thy way :
 The lofty palace overlooks the town,
 From ev'ry dome by pomp superiour known ;
 A child may point the way. With earnest gait 365
 Seek thou the queen along the rooms of state ;
 Her royal hand a wond'rous work designs,
 Around a circle of bright damsels shines,
 Part twist the threads, and part the wool dispose,
 While with the purple orb the spindle glows. 370
 High on a throne, amid the Scherian pow'rs,
 My royal father shares the genial hours ;
 But to the queen thy mournful tale disclose ;
 With the prevailing eloquence of woes :

Ver. 371.] The following substitution is a much nearer resemblance to the sense of Homer :

There, like a God in bliss, with her alone,
 My sire quaffs nectar on his gorgeous throne.

Ver. 373. *But to the queen thy mournful tale disclose,*] This little circumstance, seemingly of small importance, is not without it's beauty. It is natural for a daughter to apply to the mother, rather than the father: women are likewise of a compassionate nature, and therefore the Poet first interests the queen in the cause of Ulysses. At the same time he gives a pattern of conjugal affection, in the union between Arete and Alcinous. P.

With more vigour, if I mistake not, as follows:

So shalt thou view with joy thy natal shore, 375
 Tho' mountains rise between, and oceans roar.

She added not, but waving as she wheel'd
 The silver scourge, it glitter'd o'er the field:
 With skill the virgin guides th' embroider'd rein,
 Slow rolls the car before th' attending train, 380
 Now whirling down the heav'ns, the golden day
 Shot thro' the western clouds a dewy ray;
 The grove they reach, where from the sacred shade
 To Pallas thus the pensive hero pray'd. 384

Daughter of Jove! whose arms in thunder wield
 Th' avenging bolt, and shake the dreadful shield;
 Forsook by thee, in vain I sought thy aid
 When booming billows clos'd above my head:
 Attend, unconquer'd maid! accord my vows,
 Bid the great hear, and pitying heal my woes. 390

*Thou to the queen thy mournful tale disclose,
 With all th' impassion'd eloquence of woes.*

Ver. 375.] With more fidelity, as follows:

So may'st thou hope thy friends to view, and come
 O'er the wide seas to thy dear native home.

Ver. 379.] His original dictates,

The stream they left; she guides th' embroider'd rein—.

Ver. 387.] The proper *participle* is *forsaken*. We may substitute,

Neglected erst, in vain—:

but the rhyme is faulty, and another couplet might be preferable:
 Neglected erst, I sought thine aid in vain,
 When Neptune dash'd me in the whelming main.

Ver. 389.] These rhymes also are truly villainous. Thus?

Hear from Phæacian land this prayer address'd:
 Let soft compassion move each yielding breast.

This heard Minerva, but forbore to fly
 (By Neptune aw'd) apparent from the sky:
 Stern God! who rag'd with vengeance unre-
 strain'd,
 'Till great Ulysses hail'd his native land.

Ver. 391. — — — — *but forbore to fly*

(*By Neptune aw'd*) *apparent from the sky.*]

We see the ancients held a subordination among the Deities, and though different in inclinations, yet they act in harmony: one God resists not another Deity. This is more fully explained, as Eustathius observes, by Euripides, in his Hippolytus; where Diana says, it is not the custom of the Gods to resist one the other, when they take vengeance even upon the favourites of other Deities. The late tempest that Neptune had raised for the destruction of Ulysses, was an instance of Neptune's implacable anger: this makes Minerva take such measures as to avoid an open opposition, and yet consult the safety of Ulysses: she descends, but it is secretly.

P.

Ver. 394.] A transposition, with the substitution of a single word, will produce a verse of unexceptionable rhyme at least:

His native land 'till great Ulysses *gain'd*. Editor.

This book takes up part of the night, and the whole thirty-second day; the vision of Nauficaa is related in the preceding night, and Ulysses enters the city a little after the sun sets in the following evening. So that thirty-two days are completed since the opening of the poem.

This book in general is full of life and variety: it is true, the subject of it is simple and unadorned, but improved by the Poet, and rendered entertaining and noble. The muse of Homer is like his Minerva, with respect to Ulysses, who from an object of commiseration improves his majesty, and gives a grace to every feature.

P.

THE
SEVENTH BOOK
OF THE
ODYSSEY.

THE
SEVENTH BOOK
OF THE
ODYSSEY.

THE ARGUMENT.

The Court of Alcinous.

THE princess Nausicaa returns to the city, and Ulysses soon after follows thither. He is met by Pallas in the form of a young virgin, who guides him to the palace, and directs him in what manner to address the queen Arete. She then involves him in a mist, which causes him to pass invisible. The palace and gardens of Alcinous described. Ulysses falling at the feet of the queen, the mist disperses, the Phæacians admire, and receive him with respect. The queen enquiring by what means he had the garments he then wore, he relates to her and Alcinous his departure from Calypso, and his arrival on their dominions.

The same day continues, and the book ends with the night.

P.

NOTE PRELIMINARY.

THIS book opens with the introduction of Ulysses to Alcinous; every step the Poet takes carries on the main design of the poem, with a progress so natural, that each incident seems really to have happened, and not to be invention. Thus Nausicaa accidentally meets Ulysses, and introduces him to Alcinous her father, who lands him in Ithaca: it is possible this might be true history; the Poet might build upon a real foundation, and only adorn the truth with the ornaments of poetry. It is to be wished, that a faithful history of the Trojan war, and the voyages of Ulysses had been transmitted to posterity; it would have been the best comment upon the Iliad and Odyssey. We are not to look upon the poems of Homer as mere romances, but as true stories, heightened and beautified by poetry: thus the Iliad is built upon a real dissention, that happened in a real war between Greece and Troy; and the Odyssey upon the real voyages of Ulysses, and the disorders that happened through his absence in his own country. Nay, it is not impossible but that many of those incidents that seem most extravagant in Homer, might have an appearing truth, and be justified by the opinions, and mistaken credulity of those ages. What is there in all Homer more seemingly extravagant, than the story of the race of the Cyclops, with one broad eye in their foreheads? and yet, as Sir Walter Raleigh very judiciously conjectures, this may be built upon a seeming truth: they were a people of Sicily remarkable for savageness and cruelty, and perhaps might in their wars make use of a head-piece or vizor, which had but one sight in it, and this might give occasion to sailors who coasted those shores to mistake the single sight of the vizor, for a broad eye in the forehead, especially when they before looked upon them as monsters for their barbarity. I doubt not but we lose many beauties in Homer for want of a real history, and think him extravagant, when he only complies with the opinions of former ages. I thought it necessary to make this observation, as a general vindication of Homer; especially in this place, immediately before he enters upon the relation of those stories which have been thought most to outrage credibility: if then we look upon the Odyssey as all fiction, we consider it unworthily; it ought to be read as a story founded upon truth, but adorned with the embellishments of poetry, to convey instruction with pleasure the more effectually.

P.

HOMER'S ODYSSEY. BOOK VII.
She feels the bridal bow: a monster there
Which changes in youth her father's heart in
Now worn with age, Eurymachus nam'd:
The captive, whom she bore for
Sought from Ithaca, her sweet native shore
(A grateful price) and in her bloom betroth'd
Of good Alcinoüs, King of Ithaca, a God:
Nestor of Ithaca from her infant years
And her mother's hand, her nurse's arms, her
THE
SEVENTH BOOK
OF THE
ODYSSEY.

THE patient, heav'nly man thus suppliant
pray'd;
While the slow mules draw on th' imperial maid;
Thro' the proud street she moves, the publick
gaze:
The turning wheel before the palace stays,
With ready love her brothers gath'ring round,;
Receiv'd the vestures, and the mules unbound.

NOTES.

Ver. 1.] Ogilby employs the same rhymes:
Thus to his patroness Ulysses *pray'd*,
Whilst to the palace came the royal *maid*.

She seeks the bridal bow'r : a matron there
 The rising fire supplies with busy care,
 Whose charms in youth her father's heart in-
 flam'd,
 Now worn with age, Eurymedusa nam'd : 10
 The captive dame Phæacian rovers bore,
 Snatch'd from Epirus, her sweet native shore,
 (A grateful prize) and in her bloom bestow'd
 On good Alcinous, honour'd as a God :
 Nurse of Nausicaa from her infant years, 15
 And tender second to a mother's cares.

Ver. 9.] Circumstances of this kind occur in other parts of this poem, but I find nothing here to countenance the notion of our lickerish translator. His original stands thus :

Her for Alcinous they selected once
 As a choice gift, because Phæacia's realm
 He sway'd, and homage as a God received.

Ver. 10. *Eurymedusa nam'd.*] Eustathius remarks, that the Phæacians were people of great commerce, and that it was customary in those ages to exchange slaves in traffick; or perhaps Eurymedusa might be a captive, piracy then being honourable, and such seizures of cattle or slaves frequent. The passage concerning the brothers of Nausicaa has not escaped the censure of the critics: Homer in the original calls them *like Gods*, and yet in the same breath gives them the employment of slaves; they unyoke the mules, and carry into the palace the burdens they brought. A two-fold answer may be given to this objection, and this conduct might proceed from the general custom of the age, which made such actions reputable; or from the particular love the brothers bore their sister, which might induce them to act thus, as an instance of it. P.

Ver. 11.] Thus Hobbes:

Who tak'ne by *rovers* on the continent
 Was given to the king Alcinous.

Now from the sacred thicket where he lay,
 To town Ulysses took the winding way.
 Propitious Pallas, to secure her care,
 20
 Around him spread a veil of thicken'd air;

Ver. 20. *Around him spread a veil of thicken'd air.*] It may be asked what occasion there is to make Ulysses invisible? Eustathius answers, not only to preserve him from insults as he was a stranger, but that he might raise a greater surprise in Alcinous by his sudden appearance. But, adds he, the whole is an allegory; and Ulysses wisely chusing the evening to enter unobserved, gave occasion to the Poet to bring in the Goddess of wisdom to make him invisible.

Virgil has borrowed this passage from Homer, and Venus renders Æneas invisible in the same manner as Minerva Ulysses. Scaliger compares the two authors, and prefers Virgil infinitely before Homer, in the fifth book of his Poeticks.

“ At Venus obscuro gradientes aere sepsit,
 “ Et multo nebulæ circum Dea fudit amictu;
 “ Cernere ne quis eos, neu quis contingere posset,
 “ Molirive moram, aut veniendi poscere causas.”

Scaliger says the verses are more sonorous than Homer's, and that it was more necessary to make Æneas invisible than Ulysses, he being amongst a perfidious nation. But was not the danger as great from the rudeness of the Phæacians, as from the perfidiousness of the Carthaginians? Besides, Virgil does not mention the perfidiousness of the Carthaginians; so that it is the reason of Scaliger, not Virgil: and whether the verses be more sonorous, is submitted to the ear of the reader. He is chiefly delighted with

“ Et multo nebulæ circum Dea fudit amictu.”

Qui solus versus, says he, *deterreat Græcos ab ea sententiâ, quâ suum contendunt præferendum.* He allows *Κετροπίου τ' ἰνίσσοι*, &c. to be a tolerable smooth verse, *Commodus & rasilis*, but yet far inferior to this of Virgil;

“ Molirive moram, & veniendi poscere causas.”

It is but justice to lay the verses of Homer before the reader.

To shun th' encounter of the vulgar croud,
 Insulting still, inquisitive and loud.

When near the fam'd Phæacian walls he drew,
 The beauteous city opening to his view,
 His step a virgin met, and stood before : 25
 A polish'd urn the seeming virgin bore,
 And youthful smil'd ; but in the low disguise
 Lay hid the Goddess with the azure eyes.

Shew me, fair daughter, (thus the chief de-
 mands)

The house of him who rules these happy lands. 30
 Thro' many woes and wand'rings, lo ! I come
 To good Alcinous' hospitable dome.
 Far from my native coast, I rove alone,
 A wretched stranger, and of all unknown !

Καὶ τότε Ὀδυσσεύς ἄρτο πόλιν δ' ἱμεν', ἀμφὶ δ' Ἀθήνη
 Πολλὴν ἦρα χεῖρ, φίλα φρονέουσα Ὀδυσσῆα,
 Μήτις Φαιάκων μετὰ θυμῳ, ἀνιδομένη
 Καρτομῖος τ' ἐπίεσσι, καὶ ἱερίοις ἄτις εἴη.

I determine not which author has the greater beauty, but undoubtedly Homer is more happy in the occasion of the fiction than Virgil: Homer drew his description from the wisdom of Ulysses in entering the town in the evening, he was really invisible to the Phæacians, and Homer only heightened the truth by poetry ; but Virgil is more bold, and has no such circumstance to justify his relation ; for Æneas went into Carthage in the open day. P.

Ver. 26. — — *The seeming virgin, &c.*] It may be asked why Minerva does not appear as a Goddess, but in a borrowed form ? The Poet has already told us, that she dreaded the wrath of Neptune ; one Deity could not openly oppose another Deity, and therefore she acts thus invisibly. P.

The Goddess answer'd. Father, I obey, 35
 And point the wand'ring traveller his way :
 Well known to me the palace you inquire,
 For fast beside it dwells my honour'd fire ;
 But silent march, nor greet the common train
 With question needless, or enquiry vain. 40
 A race of rugged mariners are these ;
 Unpolish'd men, and boistrous as their seas :
 The native islanders alone their care,
 And hateful he that breathes a foreign air.
 These did the ruler of the deep ordain 45
 To build proud navies, and command the
 main ;
 On canvas wings to cut the wat'ry way ;
 No bird so light, no thought so swift as they.
 Thus having spoke, th' unknown celestial
 leads :
 The footsteps of the Deity he treads, 50
 And secret moves along the crowded space,
 Unseen of all the rude Phæacian race.

Ver. 47. *On canvas wings to cut the wat'ry way.*] This circumstance is not inserted without a good effect: it could not but greatly encourage Ulysses to understand that he was arrived amongst a people that excelled in navigation; this gave him a prospect of being speedily conveyed to his own country, by the assistance of a nation so expert in maritime affairs. *Eustathius. P.*

A good couplet arises here from a correction of Ogilby :

*O'er Ocean's ample deep, as birds the skies,
 Our navy skims, or nimbler Fancy flies.*

(So Pallas order'd, Pallas to their eyes
 The mist objected, and condens'd the skies.)
 The chief with wonder sees th' extended streets, 55
 The spreading harbours, and the riding fleets;
 He next their princes lofty domes admires,
 In sep'rate islands crown'd with rising spires;

Ver. 53. — — *Pallas to their eyes the mist condenses.*] Scaliger in his Poeticks calls this an impertinent repetition, and commends Virgil for not imitating it, for Homer dwells upon it no less than three times; and indeed one would almost imagine that Virgil was of the same opinion, for he has followed the turn of this whole passage, and omitted this repetition: yet he treads almost step by step in the path of Homer, and Æneas and Ulysses are drawn in the same colours;

Miratur molem Æneas, magalia quondam:

Miratur portas, strepitumque & strata viarum."

Θαύμαζεν δ' ὀδυσσεύς λιμένας, καὶ νῆας ἴσας,

Αὐτῶντ' Ἡρώων ἀγοράς, καὶ τείχεα μακρά,

Ἵψηλὰ, κυκλόπεσσιν ἀπρότα.

Homer poetically inserts the topography of this city of the Phæacians: though they were an unwarlike nation, yet they understand the art of fortification; their city is surrounded with a strong wall, and that wall guarded with palisades. But whence this caution, since Homer tells us in the preceding book, that they were in no danger of an enemy? It might arise from their very fears, which naturally suggest to cowards, that they cannot be too safe; this would make them practise the art of fortification more assiduously than a more brave people, who usually put more confidence in valour than in walls, as was the practice of the Spartans. P.

Or thus, with more fidelity:

So Pallas order'd: she, with friendly care,

Pour'd o'er the chief a veil of thicken'd air.

Compare verse 20 above. Or otherwise, as follows:

So Pallas order'd: Pallas kindly shrouds

Her fav'rite hero in a veil of clouds.

Ver. 57.] Thus Ogilby:

And deep intrenchments, and high walls of stone,
 That gird the city like a marble zone. 60
 At length the kingly palace gates he view'd :
 There stopp'd the Goddess, and her speech re-
 new'd:

My task is done ; the mansion you inquire
 Appears before you : enter, and admire.
 High-thron'd, and feasting, there thou shalt
 behold 65
 The sceptred rulers. Fear not, but be bold :
 A decent boldness ever meets with friends,
 Succeeds, and ev'n a stranger recommends.

Where he their port and stately ships admires,
 Their forum, bullwarks crown'd with lofty spires.

Ver. 60.] A verse exquisitely beautiful, solely due to the invention of our translator.

Ver. 63. *My task is done, &c.*] As Deities ought not to be introduced without a necessity, so, when, introduced, they ought to be employed in acts of importance, and worthy of their divinity: it may be asked if Homer observed this rule in this episode, where a Goddess seems to appear only to direct Ulysses to the palace of Alcinous, which, as he himself tells us, a child could have done? but the chief design of Minerva was to advise Ulysses in his present exigencies: and (as Eustathius remarks) she opens her speech to him with great and noble sentiments. She informs him how to win the favour of Alcinous, upon which depends the whole happiness of her hero; and by which she brings about his re-establishment in his kingdom, the aim of the whole Odyssey. Virgil makes use of the same method in his *Æneis*, and Venus there executes the same office for her son, as Minerva for her favourite, in some degree as a guide, but chiefly as a counsellor. P.

First to the queen prefer a suppliant's claim,
 Alcinous' queen, Arete is her name, } 70
 The same her parents, and her pow'r the same. }
 For know, from Ocean's God Naufithous sprung,
 And Peribæa, beautiful and young :
 (Eurymedon's last hope, who rul'd of old
 The race of giants, impious, proud, and bold ; 75
 Perish'd the nation in unrighteous war,
 Perish'd the prince, and left this only heir.)
 Who now by Neptune's am'rous pow'r compress'd,
 Produc'd a monarch that his people blest,
 Father and prince of the Phæacian name ; 80
 From him Rhexenor and Alcinous came.

Ver. 70.] So Chapman :

You first shall find the queene in court, whose name
 Is Arete: of parents borne, the same
 That was the king her spouse.

Ver. 74. *Eurymedon, &c.*] This passage is worthy observation, as it discovers to us the time when the race of the ancient giants perished; this Eurymedon was grandfather to Naufithous, the father of Alcinous; so that the giants were extirpated forty or fifty years before the war of Troy. This exactly agrees with ancient story, which informs us, that Hercules and Theseus purged the earth from those monsters. Plutarch in his life of Theseus tells us, that they were men of great strength, and publick robbers, one of whom was called the *Bender of Pines*. Now Theseus stole away Helen in her infancy, and consequently these giants were destroyed some years before the Trojan expedition. *Dacier, Plutarch.* P.

Ver. 76.] These rhymes are inadmissible: but an elegant substitution does not readily occur.

The first by Phœbus' burning arrows fir'd,
 New from his nuptials, hapless youth ! expir'd.
 No son surviv'd : Arete heir'd his state,
 And her, Alcinous chose his royal mate. 85
 With honours yet to womankind unknown,
 This queen he graces, and divides the throne :
 In equal tenderness her sons conspire,
 And all the children emulate their fire.
 When thro' the street she gracious deigns to
 move, 90
 (The publick wonder, and the publick love)
 The tongues of all with transport found her
 praise,
 The eyes of all, as on a Goddess, gaze.

Ver. 84, &c. *Arete*.] It is observable that this Arete was both wife and niece to Alcinous, an instance that the Grecians married with such near relations : the same appears from Demosthenes and other Greek orators. But what then is the notion of incest amongst the ancients ? The collateral branch was not thought incestuous, for Juno was the wife and sister of Jupiter. Brothers likewise married their brothers wives, as Deiphobus Helen, after the death of Paris : the same was practised amongst the Jews, and consequently being permitted by Moses was not incestuous. So that the only incest was in the ascending, not collateral or descending branch ; as when parents and children married ; thus when Myrrha lay with her father, and Lot with his daughters, this was accounted incest. The reason is very evident, a child cannot pay the duty of a child to a parent, and at the same time of a wife or husband ; nor can a father act with the authority of a father towards a person who is at once his wife and daughter. The relations interfere, and introduce confusion, where the law of nature and reason requires regularity. P.

She feels the triumph of a gen'rous breast;
 To heal divisions, to relieve th' oppress'd; 95
 In virtue rich; in blessing others, blest.
 Go then secure, thy humble suit prefer,
 And owe thy country and thy friends to her.
 With that the Goddess deign'd no longer stay,
 But o'er the world of waters wing'd her way:
 Forfaking Scheria's ever pleasing shore,
 The winds to Marathon the virgin bore;

Ver. 94.] This *triplet* is a loose and luxuriant representation of his author, who may be literally given thus:

Nor wants the queen benevolence of soul;
 Her kind interposition solves disputes.

Ver. 95. *To heal divisions, &c.*] This office of Arete has been looked upon as somewhat extraordinary, that she should decide the quarrels of the subjects, a province more proper for Alcinous; and therefore the ancients endeavoured to soften it by different readings; and instead of *ἡ δὲ βασίλισσα κρίνει*, they inserted *ἡ δὲ βασίλισσα κρίνει*, or *she decides amongst women*. Eustathius in the text reads it in a third way, *ἡ δὲ βασίλισσα κρίνει*, or *by her wisdom*. Spondanus believes, that the Queen had a share in the government of the Phæacians; but Eustathius thinks the Poet intended to set the character of Arete in a fair point of light, she bearing the chief part in this book, and a great share in the sequel of the *Odyssey*; by this method he introduces her to the best advantage, and makes her a person of importance, and worthy to have a place in heroic Poetry; and indeed he has given her a very amiable character.

Ver. 97.] The reader may compare the turn given to the same verses of the original by Brome, in book vi. verse 375.

Ver. 100.] More truly to his original, thus:

But o'er the watery desert wing'd her way.

Ver. 102.] Rather, without unnecessary variation from his author:

Her course to Marathon ———;

Thence, where proud Athens rears her tow'ry
head,

With opening streets and shining structures spread,
She pass'd, delighted with the well-known seats; 105
And to Erectheus' sacred dome retreats.

Meanwhile Ulysses at the palace waits,
There stops, and anxious with his soul debates,
Fix'd in amaze before the royal gates. }

Ver. 103.] Or thus:

Thence to where Athens in majestic pride
Spreads her broad streets and ample structures wide.

Ver. 105.] This verse is interpolated by our Poet; and the next might be more properly written thus:

And to Erectheus' well-wrought dome retreats.

Ver. 109. *Fix'd in amaze before the royal gates.*] The Poet here opens a very agreeable scene, and describes the beauty of the palace and gardens of Alcinous. Diodorus Siculus adapts this passage to the island Taprobane, Justin Martyr to Paradise; Τὸ Παράδεισον δὲ εἰκόνα τὸν Ἀλκινόου κήπον σῶζειν περιόρουσιν. He transcribes this whole passage into his apology, but with some variation from the common editions, for instead of

— — — — — ἀλλὰ μάλ' αἰεὶ

Ζεφύρῳ πνέουσα, — — — — — he reads,

ἀλλ' αἰεὶ αὖρῳ ζεφύρῳ, &c. perhaps more elegantly.

Eustathius observes that Homer suits his poetry to the things he relates, for in the whole Iliad there is not a description of this nature, nor an opportunity to introduce it in a poem that represents nothing but objects of terror and blood. The Poet himself seems to go a little out of the way to bring it into the Odyssey; for it has no necessary connexion with the poem, nor would it be less perfect if it had been omitted; but as Mercury, when he surveyed the bower of Calypso, ravished with the beauty of it, stood a while in a still admiration: so Homer, delighted with the scenes he draws, stands still a few moments, and suspends the story of the poem, to enjoy the beauties of these gardens of Alcinous.

The front appear'd with radiant splendours gay,
 Bright as the lamp of night, or orb of day. 111
 The walls were massy brass: the cornice high
 Blue metals crown'd, in colours of the sky: 112
 Rich plates of gold the folding doors incase;
 The pillars silver, on a brazen base; 115
 Silver the lintals deep-projecting o'er,
 And gold, the ringlets that command the door.
 Two rows of stately dogs, on either hand,
 In sculptur'd gold and labour'd silver stand.

But even here he shews his judgment, in not letting his fancy run out into a long description: he concludes the whole in the compass of twenty verses, and resumes the thread of his story. Rapin, I confess, censures this description of the gardens: he calls it *puerile* and too light for eloquence, that it is spun out to too great a length, and is somewhat affected, has no due coherence with, nor bears a just proportion to, the whole, by reason of its being too glittering. This is spoken with too great severity: it is necessary to relieve the mind of the reader sometimes with gayer scenes, that it may proceed with a fresh appetite to the succeeding entertainment. In short, if it be a fault, it is a beautiful fault; and Homer may be said here, as he was upon another occasion by St. Augustin, to be *dulcissime vanus*. The admiration of the gold and silver is no blemish to Ulysses: for, as Eustathius remarks, it proceeds not out of avarice, but from the beauty of the work, and usefulness and magnificence of the buildings. The whole description, continues he, suits the character of the Phæacians, a proud, luxurious people, delighted with shew and ostentation. P.

Ver. 112.] This unpleasant concurrence of similar sounds should have been avoided.

The walls were *beaten* brass:
 which is also correctly faithful.

Ver. 118. *Two rows of stately dogs, &c.*] We have already seen that dogs were kept as a piece of state, from the instance of

These Vulcan form'd with art divine, to wait 120
 Immortal guardians at Alcinous' gate;
 Alive each animated frame appears,
 And still to live beyond the pow'r of years.
 Fair thrones within from space to space were rais'd,
 Where various carpets with embroidery blaz'd, 125

those that attended Telemachus: here Alcinous has images of dogs in gold, for the ornament of his palace; Homer animates them in his poetry: but to soften the description, he introduces Vulcan, and ascribes the wonder to the power of a God. If we take the poetical dress away, the truth is, that these dogs were formed with such excellent art, that they seemed to be alive, and Homer, by a liberty allowable to poetry, describes them as really having that life, which they only have in appearance. In the *Iliad* he speaks of living tripods with greater boldness. Eustathius recites another opinion of some of the ancients, who thought these *Kúv*; not to be animals, but a kind of large nails (*ῥάβδ*) or pins, made use of in buildings, and to this day the name is retained by builders, as dogs of iron, &c. It is certain the words will bear this interpretation, but the former is more after the spirit of Homer, and more noble in poetry. Besides, if the latter were intended, it would be absurd to ascribe a work of so little importance to a Deity.

P.

Ver. 121.] Thus Ogilby:

Immortal guards, and never to be old.

Ver. 122.] Better, perhaps, than this tautology, thus:

Alive each well-resembled frame appears.

Ver. 124. *Fair thrones within, &c.*] The Poet does not say of what materials these thrones were made, whether of gold or silver, to avoid the imputation of being thought fabulous in his description; it being almost incredible, remarks Eustathius, that such quantities of gold and silver could be in the possession of such a King as Alcinous; though, if we consider that his people were greatly given to navigation, the relation may come within the bounds of credibility.

P.

The work of matrons : these the Princes prest,
 Day following day, a long-continu'd feast.
 Refulgent pedestals the walls surround,
 Which boys of gold with flaming torches crown'd;
 The polish'd ore, reflecting ev'ry ray, ¹³⁰
 Blaz'd on the banquets with a double day.
 Full fifty handmaids form the household train;
 Some turn the mill, or sift the golden grain;
 Some ply the loom; their busy fingers move
 Like poplar-leaves when Zephyr fans the grove.

Ver. 128. *Refulgent pedestals the walls surround,*

Which boys of gold with flaming torches crown'd.]

This is a remarkable piece of grandeur : lamps, as appears from the eighteenth of the *Odyssey*, were not at this time known to the Grecians, but only torches : these were held by images in the shape of beautiful youths, and those images were of gold. Lucetius has translated these verses.

“ — — Aurea sunt juvenum simulacra per ædeis,

“ Lampades igniferas manibus retinentia dextris,

“ Lumina nocturnis epulis ut suppediteantur.”

It is admirable to observe with what propriety Homer adapts his poetry to the characters of his persons : Nestor is a wise man ; when he is first seen in the *Odyssey*, it is at sacrifice, and there is not the least appearance of pomp or luxury in his palace or entertainments. The Phæacians are of an opposite character, and the Poet describes them consistently with it ; they are all along a proud, idle, effeminate people ; though such a pompous description would have ill suited the wise Nestor, it excellently agrees with the vain Alcinous.

Ver. 130.] A beautiful couplet, but unauthorised by his original, as a literal version will discover :

There boys of gold on polish'd bases stood ;

Their hands held blazing torches, to dispense

Rays for the banquet thro' the gloom of night.

Ver. 135. *Like poplar-leaves when Zephyr fans the grove.]*

Not more renown'd the men of Scheria's isle, 136
For failing arts and all the naval toil,

There is some obscurity in this short allusion, and some refer it to the work, others to the damsels employed in work: Eustathius is of the opinion that it alludes to the damsels, and expresses the quick and continued motion of their hands: I have followed this interpretation, and think that Homer intended to illustrate that quick and intermingled motion, by comparing them to the branches of a poplar agitated by winds, all at once in motion, some bending this, some that way. The other interpretations are more forced, and less intelligible.

The verse omitted after this by our Poet, I would thus translate:

The new-wrought texture gleam'd an oily gloss.

The ancients were accustomed to perfume their garments with fragrant oils: let the reader compare Iliad xviii. verse 686, of this translation, and especially the original of that passage. Chapman's version here may serve as a comment:

That th' oile (of which the wooll had drunke his fill)
Did with his moisture in light dewes distill.

Ver. 107. [Of the original.]

Καιροσίην δ' ὀθονίην ἀπολαύειναι ὑγρὸν ἱλαιον.]

This passage is not without difficulty; some of the ancients understood it to signify the thickness and closeness of the texture, which was so compactly wrought that oil could not penetrate it; others thought it expressed the smoothness and softness of it, as if oil seemed to flow from it; or lastly, that it shone with such a glossy colour as looked like oil. Dacier renders the verse according to the opinion first recited.

So close the work, that oil diffus'd in vain,

Glides off innoxious and without a stain.

Any of these interpretations make the passage intelligible, (though I think the description does better without it.) It is left to the judgment of the reader which to prefer; they are all to be found in Eustathius.

Ver. 136. The rhymes are vicious. Thus?

Not more renown'd their men with spreading sail
Ply the swift ship, and catch the driving gale —

Than works of female skill their women's pride,
 The flying shuttle thro' the threads to guide :
 Pallas to these her double gifts imparts, 140
 Inventive genius, and industrious arts.

Close to the gates a spacious garden lies,
 From storms defended and inclement skies.

Ver. 138. — — — *works of female skill their women's pride.*] We may gather from what Homer here relates concerning the skill of these Phæacian damsels, that they were famed for these works of curiosity: the Corcyrians were much given to traffick, and perhaps they might bring slaves from the Sidonians, who instructed them in these manufactures. *Dacier.* P.

The construction of the version here is very obscure.

Ver. 141.] Better, perhaps,
 Inventive *wit*, and *all-ingenious* arts.

Ver. 142. *Close to the gates a spacious garden lies.*] This famous garden of Alcinous contains no more than four acres of ground, which in those times of simplicity was thought a large one even for a prince. It is laid out, as Eustathius observes, into three parts: a grove for fruits and shade, a vineyard, and an allotment for olives and herbs. It is watered with two fountains, the one supplies the palace and town, the other the garden and the flowers. But it may be asked what reality there is in the relation, and whether any trees bear fruit all the year in this island? Eustathius observes, that experience teaches the contrary, and that it is only true of the greatest part of the year; Homer, adds he, disguises the true situation of the Phæacians, and here describes it as one of the happy islands; at once to enrich his poetry, and to avoid a discovery of his poetical exaggeration. The relation is true of other places, if Pliny and Theophrastus deserve credit, as *Dacier* observes; thus the Citron bears during the whole year fruits and flowers. *Arbos ipsa omnibus horis pomifera, aliis cadentibus, aliis maturefcentibus, aliis vero subnascentibus.* The same is related of other trees by Pliny: *Novusque fructus in his cum Annotino pendet;* he affirms the like of the Pine, *Habet fructum maturefcentem, habet proximo anno ad maturitatem venturum, ac deinde tertio, &c.* So that what Homer relates is in itself true, though not entirely of Phæacia. Or perhaps it might be only intended for a more beautiful

Four acres was th' allotted space of ground,
Fenc'd with a green enclosure all around, 145

and poetical manner of describing the constant succession of one fruit after another in a fertile climate.

— — — — Figs on figs arise.

Aristotle applied this hemistick scoffingly to the sycophants of Athens: he was about to leave that city upon its rejoicing at the death of Socrates: and, quoting this verse, he said he would not live in a place where

— — — — Γηράσκου σύκον δ' ἐπὶ Κύκῳ.

alluding to the derivation of the word sycophant. *Eustathius.*

Some dry the black'ning clusters in the sun.

To understand this passage aright, it is necessary to know the manner of ordering the vintage amongst the Greeks. First, they carried all the grapes they gathered into a house for a season; afterwards they exposed them ten days to the sun, and let them lie abroad as many nights in the freshness of the air; then they kept them five days in cool shades, and on the sixth they trod them, and put the wine into vessels. This we learn from Hesiod: *ἔρσην*, verse 229,

— — — Πάλλας ἀπόδραπε οἴκαδε βότρυς
Διίχαι δ' ἡλίῳ δέκα τ' ἡμέαια καὶ δέκα νύκτας
Πίνε δὲ Κυρκιάσαι, ἔκλω δ' εἰς ἄλγυι ἀφύσσαι
Δῶρα Διωνύσου πολυήθεος — — —

Homer distinguishes the whole into three orders: first, the grapes that have already been exposed to the sun are trod; the second order is of the grapes that are exposed, while the others are treading; and the third, of those that are ripe to be gathered, while the others are thus ordering. Homer himself thus explains it, by saying, that while some vines were loaded with black and mature grapes, others were green, or but just turning to blackness, Homer undoubtedly founds this poetical relation upon observing some vines that bore fruit thrice annually. Pliny affirms this to be true, *lib. xvi. cap. 27. Vites quidem 3 triferæ sunt, quas ob id insanas vocant, quoniam in iis aliæ maturescunt, aliæ turgescent, aliæ florent.* Dacier. P.

He cast his eye on Ogilby:

Close to the gates, well hedg'd on either side —.

Ver. 145.] These seven verses are luxuriantly expanded from three of Homer, which may be literally represented thus:

Tall thriving trees confess'd the fruitful mould;
 The red'ning apple ripens here to gold,
 Here the blue fig with luscious juice o'erflows,
 With deeper red the full pomegranate glows,
 The branch here bends beneath the weighty pear,
 And verdant olives flourish round the year.
 The balmy spirit of the western gale
 Eternal breathes on fruits untaught to fail:
 Each dropping pear a following pear supplies,
 On apples apples, figs on figs arise:
 The same mild season gives the blooms to blow,
 The buds to harden, and the fruits to grow.
 Here order'd vines in equal ranks appear,
 With all th' united labours of the year;
 Some to unload the fertile branches run,
 Some dry the black'ning clusters in the sun,
 Others to tread the liquid harvest join,
 The groaning presses foam with floods of wine.
 Here are the vines in early flow'r descry'd,
 Here grapes discolour'd on the sunny side,
 And there in autumn's richest purple dy'd.
 Beds of all various herbs, for ever green,
 In beauteous order terminate the scene.

There stately trees with ample foliage grew;
 Pomegranates, pears, and apples, noble fruit!
 Figs, sweetly luscious, olives, spreading wide.

Ver. 158.] Thus Ogilby, immediately before
 Olives and figs green-buddings ripe appear
 Cherish'd with western breezes all the year.

Two plenteous fountains the whole prospect
 crown'd; }
 This thro' the gardens leads its streams around, }
 Visits each plant, and waters all the ground : }
 While that in pipes beneath the palace flows, }
 And thence its current on the town bestows ; }
 To various use their various streams they bring, }
 The people one, and one supplies the king. } 175

Such were the glories which the Gods ordain'd,
 To grace Alcinous, and his happy land.
 Ev'n from the chief, who men and nations knew,
 Th' unwonted scene surprise and rapture drew ;
 In pleasing thought he ran the prospect o'er, 180
 Then hasty enter'd at the lofty door.
 Night now approaching, in the palace stand,
 With goblets crown'd, the rulers of the land ;
 Prepar'd for rest, and off'ring to the * God
 Who bears the virtue of the sleepy rod. 185

Ver. 175.] This description of the gardens of Alcinous had been early translated by Pope, and published in the *Guardian*, and the first edition of his poems: nor did he see reason afterwards to vary from his original execution of it.

Ver. 176.] The rhymes will not pass. Thus
 The Gods these glories had ordain'd, to grace
 Their lov'd Alcinous in this blissful place.

Ver. 183.] This is not from Homer, but Chapman:
 ——— where all the peeres he found
 And captains of Phzacia, with cups crown'd

Ver. 184. Prepar'd for rest, and off'ring to the God
 Who bears the virtue of the sleepy rod. 184
 * Mercury.

Unseen he glided through the joyous crowd,
 With darkness circled, and an ambient cloud.
 Direct to great Alcinous' throne he came,
 And prostrate fell before th' imperial dame.
 Then from around him drop'd the veil of night;
 Sudden he shines, and manifest to fight. 191
 The nobles gaze, with awful fear oppress;
 Silent they gaze, and eye the God-like guest.

I have already explained from Athenæus this custom of offering to Mercury at the conclusion of entertainments: he was thought by the ancients to preside over sleep: *Dat somnos adimitque*, according to Horace, as Dacier observes. In following ages this practice was altered, and they offered not to Mercury, but to Jove the perfecter, or to Ζεύς ἰδνός. P.

Ver. 188.] Ogilby, with trivial correction, has two good couplets here:

Veil'd in a cloud, the hero came unseen
 Where sat Alcinous and his beauteous queen.
 Then suppliant, on her knee his hands he laid;
 While, lost in air, dissolves his ambient shade.

Ver. 190. *Then from around him drop'd the veil of night.*] If this whole story of the veil of air had been told simply and nakedly, it would imply no more than that Ulysses arrived without being discovered; and the breaking of the veil denotes his first coming into fight, in the presence of the queen. But Homer steps out of the vulgar road of an historian, and clothes it with a sublimity worthy of heroick poetry. In the same manner Virgil discovers his Æneas to Dido:

“ — — — Cum circumfusa repente
 “ Scindit se nubes & in æra purgat apertum.”

Scaliger prefers these verses to those of Homer, and perhaps with good reason; he calls the last part of the second verse a divine addition; and indeed it is far more beautiful than the *Διόπαλος ἄνεγ* of Homer. P.

Daughter of great Rhexenor ! (thus began
 Low at her knees, the much-induring man) 199
 To thee, thy consort, and this royal train,
 To all that share the blessings of your reign,
 A suppliant bends : oh pity human woe !
 'Tis what the happy to th' unhappy owe,
 A wretched exile to his country send, 200
 Long worn with griefs, and long without a friend.

Ver. 196. *To thee, thy consort, and this royal train.*] Minerva commanded Ulysses to supplicate the queen : why then does he exceed the directions of the Goddess, and not only address himself to Alcinous, but to the rest of the assembly ? Spondanus answers, that Ulysses adapts himself to the present circumstances, and seeing the king and other peers in the same assembly, he thought it improper not to take notice of them : he therefore addresses himself to all, that he may make all his friends. But then does not Minerva give improper directions ? and is not Ulysses more wise than the Goddess of Wisdom ? The true reason therefore may perhaps be, that Ulysses really complies with the injunctions of the Goddess : she commands him to address himself to the queen : and he does so : this I take to mean chiefly or primarily, but not exclusively of the king : if the passage be thus understood, it solves the objection. P.

Ver. 200. *A wretched exile to his country send.*] Ulysses here speaks very concisely : and he may seem to break abruptly into the subject of his petition, without letting the audience either into the knowledge of his condition or person. Was this a proper method to prevail over an assembly of strangers ? But his gesture spoke for him, he threw himself into the posture of a suppliant, and the persons of all suppliants were esteemed to be sacred : he declared himself to be a man in calamity, and reserves his story to be told more at large, when the surprize of the Phæacians at the sudden appearance of a stranger was over ; this conciseness therefore is not blameable, but rather an instance of Homer's judgment, who knows when to be short, and when to be copious. P.

So may the Gods your better days increase,
 And all your joys descend on all your race;
 So reign for ever on your country's breast,
 Your people blessing, by your people blest! 205

Then to the genial hearth he bow'd his face,
 And humbled in the ashes took his place.
 Silence ensu'd. The eldest first began,
 Echeueus sage, a venerable man!

[Ver. 202.] Or thus, on account of the rhymes:

So may the Gods your days with blessings grace—

[Ver. 207. *And humbled in the ashes took his place.*] This was the custom of suppliants: they betook themselves to the hearth as sacred, and a place of refuge. It was particularly in the protection of Vesta: thus Tully, *lib. ii. de Naturâ Deorum*; *Nomen Vestæ sumptum est a Græcis, ea est enim quæ illis is-a dicitur, jusque ejus ad aras, & focus pertinet.* Apollonius likewise, as Spondanus observes, takes notice of this custom of suppliants.

Τὸ δ' ἄνθρωποι, καὶ ἀνάδοι, ἐφ' ἰσθμῷ ἀΐσαντες
 ἴσαντο, ἥτις διὰ τὸν ἄλσος ἱερῶν τιτύνεται.

That is, they betook themselves to the hearth, and there sat mute, which is the custom of all unhappy suppliants. If it was a custom, as Apollonius observes, to sit mute, this gives another reason why Ulysses used but few words in his supplication: he had greatly outraged a practice that was established as sacred amongst the Greeks, and had not acted in the character of a suppliant, if he had lanced out into a long oration.

This was the most sure and effectual way of supplication; thus when Themistocles fled to Admetus king of the Molossians he placed himself before the hearth, and was received, though that king had formerly vowed his destruction. Plutarch indeed calls it an unusual way of supplication, but that proceeded from his carrying a child in his arms to move the greater compassion, not from his throwing himself into the protection of the household Gods.

[Ver. 209. *Echeueus sage, &c.*] The expression in the original, as Dacier observes, is remarkable: *Echeueus an old man, who knew*

Whose well-taught mind the present age surpass,
And join'd to that th' experience of the last. 218
Fit words attended on his weighty sense,
And mild persuasion flow'd in eloquence.

Oh fight (he cry'd) dishonest and unjust!
A guest, a stranger, seated in the dust! 219
To raise the lowly suppliant from the ground,
Befits a monarch. Lo! the peers around
But wait thy word, the gentle guest to grace,
And seat him fair in some distinguish'd place.
Let first the herald due libation pay. 220

To Jove, who guides the wand'rer on his way;
Then set the genial banquet in his view,
And give the stranger-guest a stranger's due.

many ancient, and great variety of things; he was wise by long experience, and by being conversant in ancient story: the author of the book of Wisdom speaks almost in the same expressions: *Scire praterita & de futuris asstimat.* P.

Ver. 213.] So Chapman, but with more exactness:

A man, that all Phaeacians past in yeares,
And in persuasion eloquence, all the peers,

Ver. 221.] The following attempt, if it can be borne, is faithful to the original:

Let first the heralds due libations pour
To Jove, of awful suppliants guardian power.

Our translator seems to have had his eye on Ogilby, and was probably misled by him:

Bid heralds pour out wine, that so we may
Afresh to Jove our due libations pay,
Who such poor pilgrims oft accompanies.

His herald in the singular number was probably from Hobbes:

And bid the squire to temper wine and fill.

His sage advice the list'ning king obeys, 224
 He stretch'd his hand the prudent chief to raise,
 And from his seat Laodamas remov'd,
 (The monarch's offspring, and his best belov'd)
 There next his side the God-like hero sat;
 With stars of silver shone the bed of state. 229
 The golden ew'r a beauteous handmaid brings,
 Replenish'd from the cool translucent springs,
 Whose polish'd vase with copious streams supplies
 A silver laver, of capacious size.
 The table next in regal order spread,
 The glitt'ring canisters are heap'd with bread: 235
 Viands of various kinds invite the taste,
 Of choicest sort and flavour, rich repast!
 Thus feasting high, Alcinous gave the sign,
 And bade the herald pour the rosy wine.

Ver. 226. *And from his seat Laodamus remov'd.*] Plutarch in his *Symposiacks* discusses a question, whether the master of the feast should place his guests, or let them seat themselves promiscuously: he there commends this conduct of Alcinous as an instance of a courteous disposition and great humanity, who gave a place of dignity to a stranger and suppliant. P.

Our translator follows Ogilby, and almost transcribes him.

And from his place Laodamas remov'd,
 His son, who next him sat, and most belov'd.

Ver. 229.] Homer says here only in general "on a resplendent throne," but Ogilby:

And to a *silver-studded* chair convey'd.

Ver. 230.] The reader may see a translation of the same verses in book i. verse 179. and book iv. verse 63.

Ver. 239.] The translator might easily have preserved the form of his original, thus:

Pentonus! temper now the rosy wine.

Let all around the due libation pay 240
To Jove, who guides the wand'rer on his way.

He said. Pontonus heard the king's command;
The circling goblet moves from hand to hand:
Each drinks the juice that glads the heart of man.
Alcinous then, with aspect mild, began. 245

Princes and peers, attend! while we impart
To you, the thoughts of no inhuman heart.
Now pleas'd and satiate from the social rite
Repair we to the blessings of the night:
But with the rising day, assembled here, 250
Let all the elders of the land appear,

Chapman has the same rhymes here:

Serve wine through all the house, that all may pay,
Rites to the lightner, who is still in way
With humble suppliants:

and after him Ogilby:

That we to Jove may glad libations pay,
Who oft assists poor pilgrims in their way.

See the note above on verse 221.

Ver. 240. — — — the due libation pay
To Jove ———]

We have already seen that the whole assembly was about to pour libations to Mercury; whence is it then that they now offer to Jupiter? Eustathius observes, it was because of the arrival of this stranger, and Jupiter presides over all strangers, and is frequently stiled Ζεύς ξένος and Ζεύς ἱστέχου. P.

Ver. 246.] An improvement on Ogilby:

Alcinous said; You princes, I'll impart
The intimating dictates of my heart.

Ver. 251.] This open vowel is bad; and his original prescribes,

More frequent let our senators appear.

Pious observe our hospitable laws,
 And heav'n propitiate in the stranger's cause :
 Then join'd in council, proper means explore
 Safe to transport him to the wisht-for shore : 255
 (How distant that, imports not us to know,
 Nor weigh the labour, but relieve the woe)
 Meantime, nor harm nor anguish let him bear :
 This interval, heav'n trusts him to our care ;
 But to his native land our charge resign'd, 260
 Heav'n's is his life to come, and all the woes behind.
 Then must he suffer what the Fates ordain ;
 For Fate has wove the thread of life with pain,
 And twins ev'n from the birth, are misery and
 man !

But if descended from th' Olympian bow'r, 265
 Gracious approach us some immortal pow'r ;
 If in that form thou com'st a guest divine :
 Some high event the conscious Gods design.
 As yet, unbid they never grac'd our feast,
 The solemn sacrifice call'd down the guest ; 270

Ver. 256.] This elegant couplet is expanded from the following words of his author :

— — — far distant though it be.

Ver. 262.] The rhymes are not equally correct, nor is the sense in tolerable correspondence with his model. I shall presume to propose a couplet of much more faithful interpretation :

Then must he suffer what the thread of Fate
 Wove at his entrance on this earthly state.

Ver. 269.] These vicious rhymes frequently make their appearance, and might now be suggested by Ogilby :

Then manifest of heav'n the vision stood,
And to our eyes familiar was the God.
Oft with some favour'd traveller they stray,
And shine before him all the desert way:
With social intercourse, and face to face,
The friends and guardians of our pious race.
So near approach we their celestial kind,
By justice, truth, and probity of mind;

When hecatombs we offer'd, as a guest,
They would with us sit down, and freely feast.

Ver. 271.] May we thus substitute for these imperfect rhymes?
Then at our board the vision heavenly-bright
Familiar sat, reveal'd to mortal sight.

Ver. 273.] We have here no less than eight verses spun from
three of Homer; which the subjoined version literally exhibits:

Then if some lonely traveller chance to meet,

They scorn disguise: so near are we allied;

As Cyclops near, and the wild giant-tribes.

In his interpretation of the concluding paragraph our translator
follows Ogilby and Dacier; erroneously, and by a construction
forced and unnatural, in my opinion.

Ver. 277. *So near approach we their celestial kind, &c.*] There
is some intricacy in this passage, and much labour has been used
to explain it. Some would have it to imply, that "we are as
" nearly allied to the Gods, as the Cyclops and giants, who are
" descended from them; and if the Gods frequently appear to
" these giants who defy them; how much more may it be
" expected by the Phæacians to enjoy that favour, who reverence
" and adore them." Eustathius explains it after another method;
Aldrich and conjectured a fixed hatred against the race of the
Cyclops, who had expelled the Phæacians from their country, and
forced them to seek a new habitation; he there expresses that
hatred, and says, that the Phæacians resemble the Gods as much
in goodness, as the Cyclops and giants one the other in impiety:

As our dire neighbours of Cyclopean birth, 279
Match in fierce wrong, the giant-sons of earth.

Let no such thought (with modest grace
rejoin'd

The prudent Greek) possess the royal mind.

Alas! a mortal, like thyself, am I;

No glorious native of yon azure sky:

In form, ah how unlike their heav'nly kind? 285

How more inferior in the gifts of mind;

he illustrates it, by shewing that the expression has the same import as if we should say that Socrates comes as near to Plato in virtue, as Anytus and Melitus to one another in wickedness; and indeed the construction will be easy, by understanding ἄλλοις in the second verse.

— — — Σφίον ἰγὺθαι αἰμίν,

Ὅστις κύκλωπις τι καὶ ἄγρια φῶλα γιγάνηται.

Subaudi, ἰγὺθαι ἀλλήλοις αἰσίν.

I have already spoken of the presence of the Gods at the sacrifices, in a former note upon the Odyssey: this frequent intercourse of the Gods was agreeable to the theology of the ancients; but why then is Alcinous surpris'd at the appearance of Ulysses, whom he looks upon as a God, if such favours were frequent? Spondanus replies, that it is the unusualness of the time, not the appearance, that surpris'd Alcinous; the Gods appeared either at their sacrifices, or in their journeys, and therefore he looks upon this visit as a thing extraordinary. P.

Ver. 281.] The rhymes are bad, and were they faultless, too soon return, and have but just preceded. Thus?

Let no such thought (rejoin'd with modest grace

The *sage Ulysses*) in thy mind have place.

Ver. 283.] This intermediate phrase, *like thyself*, is not from Homer, but from Ogilby, as well as the rhymes:

I am no God descended from the sky,

But such as you, a woful mortal I.

Alas, a mortal ! most oppress'd of those
 Whom Fate has loaded with a weight of woes ;
 By a sad train of miseries alone
 Distinguish'd long and second now to none ! 290
 By heav'n's high will compell'd from shore to
 shore ;

With heav'n's high will prepar'd to suffer more.
 What histories of toil could I declare ?

But still long-weary'd nature wants repair ;
 Spent with fatigue, and shrunk with pining fast,
 My craving bowels still require repast. 296

Howe'er the noble, suffer'ing mind, may grieve
 Its load of anguish, and disdain to live ;
 Necessity demands our daily bread ;
 Hunger is insolent, and will be fed. 300

But finish, oh ye peers ! what you propose,
 And let the morrow's dawn conclude my woes.

Ver. 287.] The version here is very licentious. The *seven*
 next lines are designed to represent the following portion of his
 author:

Those, whom ye know of all the race of man,
 With sorrows laden most, I match in woe :
 Nay, ills surpassing their's in number far
 Could I recount, at heaven's high will endur'd.

Ver. 288.] He should have written,

Whom Fate has laden with a weight of woes.

Ver. 297.] These inaccurate rhymes are from Chapman ; who
 preserves also a sentiment of his author neglected by our Poet :

— — — When most with cause I grieve,
 He bids me still, Eat, man ! and drinke, and live ;
 And this makes all forget.

Pleas'd will I suffer all the Gods ordain,
 To see my foil, my son, my friends, again.
 That view vouchsaf'd, let instant death surprise
 With ever-during shade these happy eyes ! 396
 Th' assembled peers with gen'ral praise approv'd
 His pleaded reason, and the suit he mov'd.

Ver. 303.] Chapman is much more close and faithful :

And then let life go ; when (withall) I see
 My high-rooft large house, lands and family.

And our Poet has weakened the pathos of many similar passages by too much expansion and an intermixture of extraneous thoughts.

Ver. 305. *That view vouchsaf'd, let instant death, &c.*] It is very necessary to recall frequently to the reader's mind the desire Ulysses has to reach his own country ; and to shew that he is absent not by choice, but necessity ; all the disorders in his kingdom happen by reason of his absence : it is therefore necessary to set the desire of his return in the strongest point of light, that he may not seem accessory to those disorders, by being absent when it was in his power to return. It is observable that Ulysses does not here make any mention of Penelope, whom he scarce ever omits in other places, as one of the chief inducements to wish for his country ; the reason of his silence, says Eustathius, is, because he is unwilling to abate the favour of Alcinous, by a discovery that would shew it was impossible for him to marry his daughter ; such a discovery might make the king proceed more coolly towards his transportation ; whereas it would afterwards be less dangerous, when he has had an opportunity fully to engage him in his favour. P.

Ver. 308.] So Milton, *Par. Lost*, viii. 510.

— — — the what was honor knew,
 And with obsequious majesty approv'd
 My pleaded reason.

Each drinks a full oblivion of his cares,
And to the gifts of balmy sleep repairs. 310

Ulysses in the regal walls alone
Remain'd: beside him, on a splendid throne, }
Divine Arete and Alcinous throne.

The queen, on nearer view, the guest survey'd
Rob'd in the garments her own hands had made;
Not without wonder seen. Then thus began, 316
Her words addressing to the God-like man.

Cam'st thou not hither, wond'rous stranger! say,
From lands remote, and o'er a length of sea?
Tell then whence art thou? whence that princely
air? 320

And robes like these, so recent and so fair!

Hard is the task, oh prince! you impose:
(Thus sighing spoke the man of many woes)

Ver. 310.] Thus, exactly:

Each to his dome for balmy sleep repairs.

Ver. 313.] A portion of his author, omitted after this verse
by our Poet, cannot be better given than from Chapman:

— — — The handmaids then

The vessels of the banquet took away.

Ver. 319.] Thus, with a proper rhyme and more fidelity:

A wretched wanderer o'er the watery way?

Ver. 322. *Hard is the task, oh prince!*] Æneas in Virgil
speaks to Venus after the same manner, as Ulysses to Arete.

“ O Dea, si primâ repetens ab origine pergam,

“ Et vacet annales nostrorum audire laborum,

“ Ante diem clauso componet vesper Olympo.”

Scaliger observes that Virgil so far exceeds the verses of Homer,
that they will not even bear a comparison; he is superior almost

The long, the mournful series to relate
Of all my sorrows, sent by Heav'n and Fate! 325
Yet what you ask, attend. An island lies
Beyond these tracts, and under other skies,

in every word; for instance; he renders, *διμυλίας*, by *primâ ab origine*, and adds the word *vacet* beautifully; and still more beautifully he translates *πολλὰ κῆδ' αἰεὶ*, *annales nostrorum audire laborum*; and lastly he paraphrases the word *ἀγγελίον* by a most harmonious line,

"*Ante diem clauso componet vesper Olympo.*"

Which excellently describes the multitude of the sufferings of Æneas, which could not be comprehended in the relation of a whole day.

I will not deny but that Virgil excels Homer in this and many other passages which he borrows from him; but then is it a just conclusion to infer, after the manner of Scaliger, that Virgil is a better Poet than Homer? To conclude from particulars to generals is a false way of arguing. It is as if in a comparison of two persons, a man should from single features give a superiority of beauty, which is only to be gathered from the symmetry of the whole body. P.

Ver. 324.] Ogilby might furnish the rhymes before us:

— — — — — Impossible almost,

Great queen, it is my sufferings to relate,

So many were impos'd on me by Fate.

Ver. 326. *Yet what you ask, attend.* —] Homer here gives a summary of the subject of the two preceding books: this recapitulation cannot indeed be avoided, because it is necessary to let Alcinous into his story, and this cannot be done without a repetition; but generally all repetitions are tedious: the reader is offended when that is related which he knows already: he receives no new instruction to entertain his judgment, nor any new descriptions to excite his curiosity, and by these means the very soul of poetry is extinguished, and it becomes uninspired and lifeless. When therefore repetitions are absolutely necessary, they ought always to be short; and I may appeal to the reader if he is not tired with many in Homer, especially when made in the very same words? Here indeed Ulysses tells his story but in part; the queen

Ogygia named, in Ocean's wat'ry arms :
 Where dwells Calypso, dreadful in her charms !
 Remote from Gods or men she holds her reign,
 Amid the terrors of the rolling main.

asked him who he was, but he passes over this without any reply, and reserves the greatest part of his story to a time of more leisure; that he may discover himself to a better advantage before the whole peerage of the Phæacians. I do not always condemn even the verbal repetitions of Homer; sometimes as in embassies they may be necessary, because every word is stamped with authority, and perhaps they might be customary in Homer's times; if they were not, he had too fruitful an invention not to have varied his thoughts and expressions. Bossu observes, that with respect to repetitions, Virgil is more exact than Homer; for instance, in the first book of the *Æneis*, when *Æneas* is repeating his sufferings to *Venus*, she interrupts him to give him comfort;

— — — “Nec plura querentem
 Passa Venus, medio sic interfata dolore est.”

and in the third book, where good manners obliged this hero to relate his story at the request of *Andromache*, the Poet prevents it by introducing *Helenus*, who hinders the repetition.

[*Ver. 330. Remote from Gods or men she holds her reign.*] Homer has the secret art of introducing the best instructions, in the midst of the plainest narrations. He has described the unworthy passion of the Goddess *Calypso*, and the indecent advances she made to detain him from his country. It is possible this relation might make some impressions upon the mind of the reader, inconsistent with exact morality: what antidote then does Homer administer to expel this poison? he does not content himself with setting the chastity of *Penelope* in opposition to the loose desires of *Calypso*, and shewing the great advantage the mortal has over the Goddess; but he here discovers the fountain from whence this weakness rises, by saying that neither man nor Gods frequented this island; on one hand the absence of the Gods, and on the other the infrequency of objects, made her yield at the sight of the first that appears. Every object is dangerous in solitude, especially as Homer expresses it, if we have no commerce with the Gods, *Dacier*.

[*Ver. 331.*] More vigorously, I think, with this trivial correction:
 'Midst the loud terrors of the rolling main.

Me, only me, the hand of fortune bore
 Unblest to tread that interdicted shore:
 When Jove tremendous in the fable deeps 334
 Launch'd his red lightning at our scatter'd ships:
 Then, all my fleet, and all my foll'wers lost,
 Sole on a plank, on boiling surges tost,
 Heav'n drove my wreck th' Ogygian isle to find,
 Full nine days floating to the wave and wind.
 Met by the Goddess there with open arms, 346
 She brib'd my stay with more than human charms;
 Nay promis'd, vainly promis'd, to bestow
 Immortal life, exempt from age and woe.
 But all her blandishments successless prove,
 To banish from my breast my country's love. 345

[Ver. 334.] Thus? with no exceptionable rhyme, and more exactly to the author's language:

Our ships when Jove, tremendous in his ire,
 On the dark seas dash'd with his bolts of fire.

[Ver. 336.] So Chapman:

Me and my souldiers, all whose lives I lost.
 In mine armies the keels took, and was tost
 Nine days together up from wave to wave.

[Ver. 344.] But all her blandishments successless prove, &c.] Dacier from Eustathius assigns the reason of the refusal of Ulysses to comply with the proffers of Calypso, to forsake his wife and country: it was, because he knew that women in love promise more than they either can or intend to perform. An insinuation, that he would have complied if he had thought the Goddess would, or could have performed her promises. But this is contrary to the character of Ulysses, whose greatest glory it is, not to have listened even to a Goddess. In this view he ceases to be an hero, and his return is no longer a virtue, but he returns only because he found not a temptation sufficient to keep him from his country. P.

[Ver. 345.] This is unauthorised by Homer: and therefore,

I stay reluctant sev'n continu'd years,
 And water her ambrosial couch with tears.
 The eighth, she voluntary moves to part,
 Or urg'd by Jove, or her own changeful heart.
 A raft was form'd to cross the furling sea; 350
 Herself supply'd the stores and rich array;
 And gave the gales to waft me on the way.
 In sev'nteen days appear'd your pleasing coast,
 And woody mountains half in vapours lost. 354
 Joy touch'd my soul: my soul was joy'd in vain,
 For angry Neptune rous'd the raging main;

he might have written, with less deviation from the purport of the passage, as follows:

Her form celestial, and unbounded love.

Ver. 346.] Thus, with more fidelity:

I stay, *still watering* seven continued years
 Th' ambrosial *vest* she gave me, with my tears.

Our Poet might cast his eye on Hobbes:

Yet there *by force* I stay'd seven years,
 Washing the cloths she gave me with my tears:

and have in his recollection *Psalm* vi. 6. "I am weary with my
 "groaning; all the night make I my bed to swim, *I water my*
 "*couch with my tears.*"

Ver. 350.] I would propose the following substitution, on account of the vicious rhyme in the present verse; and with more expression of Homer's language:

A raft was form'd to cross the furling *wave*:
 Bread and delicious *wine* the Goddess gave;
 Abundant stores she gave and rich array:
 She gave *fair gales*—

Ver. 353.] Or thus, to escape a perpetual imperfection:

In sev'nteen days these eyes your island hail'd;
 And in blue vapours daisy mountains veil'd.

The wild winds whistle, and the billows roar ;
 The splitting raft the furious tempest tore ;
 And storms vindictive intercept the shore.
 Soon as their rage subsides, the seas I brave, 360
 With naked force, and shoot along the way,
 To reach this isle : but there my hopes were lost,
 The surge impell'd me on a craggy coast.
 I chose the safer sea, and chanc'd to find
 A river's mouth impervious to the wind, 365
 And clear of rocks. I fainted by the flood ;
 Then took the shelter of the neighb'ring wood.
 'Twas night ; and cover'd in the foliage deep,
 Jove plung'd my senses in the death of sleep.
 All night I slept, oblivious of my pain : 370
 Aurora dawn'd, and Phœbus shinn'd in vain,
 Nor 'till oblique he stop'd his ev'ning ray,
 Had Somnus dry'd the balmy dews away.

Ver. 358.] Thus Ogilby :

Piece-meal my vessel, winds and billows tore ;
 On waves I floated, till I reach'd your shore.

Ver. 362.] Or thus :

— — — but there my hopes were cross'd :
 On towering cliffs a furious billow tost.

Otherwise, the translation here is extremely dignified, with a solemnity nobly adapted to the subject.

Ver. 370.] Chapman is pretty :

Amongst the leaves I rested all that night ;
 Even till the morning, and meridian light.
 The sunne declining then, delightful sleepe
 No longer laid my temples in his sleepe.

Then female voices from the shore I heard :
 A maid amidst them, Goddess-like, appear'd : 375
 To her I su'd, she pity'd my distress ;
 Like thee in beauty, nor in virtue less.
 Who from such youth cou'd hope confid'rate care?
 In youth and beauty wisdom is but rare !

Ver. 377.] For this line we are indebted to the translator only.

Ver. 379. *In youth and beauty wisdom is but rare !*] In the preceding line Ulysses speaks of Nausicaa, yet immediately changes the words into the masculine gender, for grammatically it ought to be *νῆριος ἀνδράσας*. Homer makes this alteration to pay the greater compliment to Nausicaa, and he intends to express by it, that neither woman nor man of her years could be expected to have such remarkable discretion. *Eustathius*.

Such sentences being very frequent in the *Odyssey* ; it may not be improper to observe, of what beauty a sentence is in epick poetry. A sentence may be defined, a moral instruction couched in a few words. Rapin asserts, that sentences are more proper in dramatick than heroic poetry : for narration is the essential character of it, and it ought to be one continued thread of discourse, simple and natural, without an affectation of figures, or moral reflections : that energy which some pretend to collect and inclose within a small compass of words, is wont extremely to weaken the rest of the discourse, and give it a forced air : it seems to jut out of the structure of the poem, and to be independent of it ; he blames Homer for scattering his sentences too plentifully through his poetry, and calls it an affectation and imperfection. These objections would undoubtedly be of weight, if the sentences were so introduced as to break the thread of narration, as Rapin rightly observes. But is this the case with relation to Homer ? He puts them into the mouth of the actors themselves, and the narration goes on without the least interruption ; it is not the Poet who speaks, nor does he suspend the narration to make a refined reflection, or give us a sentence of morality. Is his poetry the worse, because he makes his agents speak weightily and sententiously ? It is true, sentences used without moderation are absurd in epick

She gave me life, reliev'd with just supplies 380
My wants, and lent these robes that strike your
eyes,

This is the truth: and oh ye pow'rs on high!
Forbid that want should sink me to a lye.

To this the king. Our daughter but express
Her cares imperfect to our God-like guest. 385
Suppliant to her, since first he chose to pray,
Why not herself did she conduct the way,
And with her handmaids to our court convey?

Hero and king! (Ulysses thus reply'd)
Nor blame her faultless, nor suspect of pride: 390

poetry; they give it a seriousness that is more becoming the gravity of philosophers, than the spirit and majesty of poetry. Bossu judiciously observes, that such thoughts have in their very nature a certain kind of calm wisdom that is contrary to the passions; but, says he, sentences make a poem useful, and it seems natural to imagine, that the more a work is embellished with them, the more it deserves that general approbation which Horace promises to those who have the art to mix the profitable with the pleasant. In short, sentences are not only allowable, but beautiful in heroic poetry, if they are introduced with propriety and without affectation. P.

Chapman renders, in homely stile,

With young folkes, *Wisdom* makes her commerce rare.

Ver. 382.] This couplet is poor, I think, in itself, and gives a wrong turn to his author's meaning, which is more fully delivered by Virgil in the beginning of the *second* Æneid, at the conclusion of Æneas' preamble to the history of his adventures. Thus?

This, the whole truth, my sorrowing thoughts disclose;
Truth, that revives the memory of my woes.

She bade me follow in th' attendant train;
 But fear and rev'rence did my steps detain,
 Lest rash suspicion might alarm thy mind;
 Man's of a jealous and mistaking kind.

Far from my soul (he cry'd) the Gods efface
 All wrath ill-grounded, and suspicion base! 396
 Whate'er is honest, stranger, I approve.
 And would to Phœbus, Pallas, and to Jove,
 Such as thou art, thy thought and mine were one,
 Nor thou unwilling to be call'd my son. 400

Ver. 391. *She bade me follow —*
But fear and rev'rence, &c.]

This is directly contrary to what is before asserted in the preceding book, where Nauficæ forbids Ulysses to attend her, to avoid suspicion and slander. Is not Ulysses then guilty of falsehood, and is not falsehood beneath the character of a hero? Eustathius confesses that Ulysses is guilty, *Φαίπῳς ψεύδεται*; and he adds, that a wise man may do sometimes opportunely: *Ὅτις ἀν' ὀρίσται ἐν καιρῷ ὁ σοφός*. I fear this concession of the Bishop's would not pass for good casuistry in these ages. Spondanus is of the same opinion as Eustathius; *Vir prudens certo loco & tempore mendacijs officiosissimis uti novit*. Dacier confesses that he somewhat disguises the truth. It will be difficult to vindicate Ulysses from the imputation, if the notions of truth and falsehood were as strict in former, as in these ages: but we must not measure by this standard: it is certain that anciently lying was reckoned no crime by a whole nation; and it still bears a dispute, *An omne falsi-loquium sit mendacium?* Some casuists allow of the *officiosum mendacium*, and such is this of Ulysses, intirely complimentary and officious. P.

Ver. 393.] This couplet appears to me very indifferent indeed: but I cannot engage to substitute a better:

I shun'd uncandid censures to excite:

In rash suspicion men too much delight.

Ver. 399.] The rhyme might be thus accommodated:

Such as thou art, thy free consent were won.

Ver. 400. *Nor thou unwilling to be call'd my son.]* The ancients

In such alliance could'st thou wish to join,
A palace stor'd with treasures should be thine.

But if reluctant, who shall force thy stay?

Jove bids to set the stranger on his way,
And ships shall wait thee with the morning
ray. 405

'Till then, let slumber close thy careful eyes;

The wakeful mariners shall watch the skies,

And seize the moment when the breezes rise:

Then gently waft thee to the pleasing shore,

Where thy soul rests, and labour is no more. 410

observe, that Alcinous very artfully inserts this proposition to Ulysses, to prove his veracity. If he had embraced it without hesitation, he would have concluded him an impostor; for it is not conceivable that he should reject all the temptation to marriage made him by Calypso a Goddess, and yet immediately embrace this offer of Alcinous to marry his daughter. But if we take the passage in another sense, and believe that Alcinous spoke sincerely without any secret suspicions, yet his conduct is justifiable. It has I confess appeared shocking, that Alcinous, a king, should at the very first interview offer his daughter to a stranger, who might be a vagrant and impostor: but examples are frequent in antiquity of marriages thus concluded between strangers, and with as little hesitation: thus Bellerophon, Tydeus, and Polinices were married. Great personages regarded not riches, but were only solicitous to procure worthy husbands for their daughters, and birth and virtue were the best recommendations.

It is observable that in the original there is a chasm, an infinitive mood without any thing to govern it; we must therefore supply the word ἰβέλοis to make it right construction. *Eustathius*. P.

Ver. 401.] Or thus, more correctly:

In such alliance *met thy* wish *with mine*.

Ver. 407.] There is a strange redundancy here, which may be thus curtailed with advantage to fidelity:

Far as Eubæa tho' thy country lay,
 Our ships with ease transport thee in a day,
 Thither of old, Earth's* Giant-son to view,
 On wings of winds with Rhadamanth they flew:
 This land, from whence their morning course
 begun,
 Saw them returning with the setting sun.

'Till then, let slumber close thy careful eyes:

*When gentle gales with fav'ring pinions rise,
 Our ships shall waft thee —.*

Ver. 411, *Far as Eubæa tho' thy country lay.*] Eubæa, as Eustathius observes, is really far distant from Corcyra, the country of the Phæacians: but Alcinous still makes it more distant, by placing it in another part of the world, and describing it as one of the fortunate islands: for in the fourth book Rhadamanthus is said to inhabit the Elysian fields. Alcinous therefore endeavours to have it believed that his isle is near those fields, by asserting that Rhadamanthus made use of Phæacian vessels in his voyage to Tityus. Eustathius farther adds, that Rhadamanthus was a prince of great justice, and Tityus a person of great impiety, and that he made this voyage to bring him over to more virtuous dispositions.

Ver. 414.] This beautiful thought, not authorized by his original, might be suggested by a clumsy line in Ogilby:

That swift as swallows fly from coast to coast.

Ver. 415. *This land from whence their morning course begun,*

Saw them returning with the setting sun.

If Homer had given the true situation of Corcyra as it really lies opposite to Epirus, yet the hyperbole of sailing thence to Eubæa and returning in the same day, had been utterly an impossibility; for in sailing thither, they must pass the Ionian and Icarian seas, and double the Peloponnesus. But the fiction is yet more extravagant, by the Poet's placing it still more distant near the Fortunate islands. But what is impossible for vessels to effect, that are as swift as birds, and can sail with the rapidity of a thought?

Eustathius.

* Tityus.

Your eyes shall witness and confirm my tale,
 Our youth how dext'rous, and how fleet our sail,
 When justly tim'd with equal sweep they row,
 And Ocean whitens in long tracks below. 420

Thus he. No word th' experienc'd man replies,
 But thus to heav'n (and heav'nward lifts his eyes)
 O Jove! oh father! what the King accords
 Do thou make perfect! sacred be his words!

But then is the Poet justifiable for relating such incredible amplifications? It may be answered, if he had put these extravagancies into the mouth of Ulysses, he had been unpardonable, but they suit well with the character of Alcinous: they let Ulysses into his disposition, and he appears to be ignorant, credulous, and ostentatious. This was necessary, that Ulysses might know how to adapt himself to his humour, and engage his assistance; and this he actually brings about by raising his wonder and esteem by stories, that could not fail to please such an ignorant and credulous person as Alcinous.

Dacier adds, that the Phæacians were so puff'd up with their constant felicity and the protection of the Gods, that they thought nothing impossible; upon this opinion all these hyperboles are founded: and this agrees too well with human nature; the more happy men are, the more high and extravagantly they talk, and are too apt to entertain themselves with wild chimeras, which have no existence but in the imagination.

The moral then to these fables of Alcinous is, that a constant series of happiness intoxicates the mind, and that moderation is often learned in the school of adversity. P.

Rather,

This island, whence ———:

Or, to avoid a *second* impropriety at the same time:

They left this island, with the rising sun;

They reacht this island, e'er his race was run.

Ver. 420.] Virgil, Geo. i. 367.

— — — *longos à tergo albescere tractus.*

Ver. 423. *The prayer of Ulysses.*] It is observable, that Ulysses

Wide o'er the world Alcinous' glory shine! 425
 Let Fame be his, and ah! my Country mine!

Meantime Arete, for the hour of rest
 Ordains the fleecy couch, and cov'ring vest:
 Bids her fair train the purple quilts prepare,
 And the thick carpets spread with busy care. 430
 With torches blazing in their hands they past,
 And finish'd all their Queen's command with
 haste:

Then gave the signal to the willing guest:
 He rose with pleasure, and retir'd to rest.
 There, soft-extended, to th' murm'ring sound 435
 Of the high porch, Ulysses sleeps profound!

makes no reply directly to the obliging proposition which the King made concerning his daughter. A refusal might have been disadvantageous to his present circumstances, yet an answer is implied in this prayer, which shews the impatience he has to return to his country, and the gratitude he feels for his promises to effect it: and consequently it discovers that he has no intentions of settling with his daughter amongst the Phæacians. *Dacier.* P.

Ver. 425.] Ogilby is not to be despised:
 Alcinous grant immortal fame, and me
 My dear relations and my home to see.

Ver. 431.] The rhymes will not pass. Thus? more faithfully:

*Swift thro' the palace, at their Queen's commands,
 They pass, with torches blazing in their hands.*

Ver. 433.] So Chapman, but preserving at the same time the dialogue-form of his author:

Come guest, your bed is fit; now frame to rest.
 Motion of sleepe was gracious to their guest.

Within, releas'd from cares Alcinous lies ;
 And fast beside, were clos'd Arete's eyes.

Ver. 437, 438. *The last lines.*] It may seem somewhat extraordinary, that Alcinous and his Queen, who have been described as patterns of conjugal happiness, should sleep in distinct beds. Jupiter and Juno, as Dacier observes from the first of the Iliad, have the same bed. Perhaps the Poet designed to shew the luxury and false delicacy of those too happy Phæacians, who lived in such softness that they shunned every thing that might prove troublesome or incommodious. P.

Thus, more accurately :

Far in a deep recess Alcinous' lies ;

Beside him, queen Arete clos'd her eyes.

Editor.

This book takes up no longer time than the evening of the thirty-second day. P.

THE
EIGHTH BOOK
OF THE
ODYSSEY.

2

THE ARGUMENT.

ALCINOUS calls a council, in which it is resolved to transport Ulysses into his country. After which splendid entertainments are made, where the celebrated Musician and Poet Demodocus plays and sings to the guests. They next proceed to the games, the race, the wrestling, Discus, &c. where Ulysses casts a prodigious length, to the admiration of all the spectators. They return again to the banquet, and Demodocus sings the loves of Mars and Venus. Ulysses, after a compliment to the Poet, desires him to sing the introduction of the wooden horse into Troy; which subject provoking his tears, Alcinous inquires of his guest, his name, parentage, and fortunes.

P.

NOTE PRELIMINARY.

THIS book has been more severely censured by the criticks than any in the whole *Odyssey*: it may therefore be thought necessary to lay before the reader what may be offered in the Poet's vindication.

Scaliger in his *Poeticks* is very warm against it. Demodocus, observes that Critick, sings the lusts of the Gods (*scditates*) at the feast of Alcinous. And Bossu, though he vindicates the Poet, remarks that we meet with some offensive passages in Homer, and instances in the adultery of Mars and Venus.

To know (says Aristotle in his *Art of Poetry*) whether a thing be well or ill spoken, we must not only examine the thing whether it be good or ill, but we must also have regard to him that speaks or acts, and to the person to whom the Poet addresses; for the character of the person who speaks, and of him to whom he speaks, makes that to be good, which would not come well from the mouth of any other person. It is not on this account we vindicate Homer with respect to the immorality that is found in the fable of the adultery of Mars and Venus: we must consider that it is neither the Poet, nor his hero, that recites that story: but a Phæacian sings it to Phæacians, a soft effeminate people, at a festival. Besides, it is allowable even in grave and moral writings to introduce vicious persons, who despise the Gods; and is not the Poet obliged to adapt his poetry to the characters of such persons? And had it not been an absurdity in him to have given us a philosophical or moral song before a people who would be pleased with nothing but gaiety and effeminacy? The moral that we are to draw from this story is, that an idle and soft course of life is the source of all criminal pleasures; and that those persons who lead such lives, are generally pleased to hear such stories, as make their betters partakers in the same vices. This relation of Homer is a useful lesson to them who desire to live virtuously; and it teaches, that if we would not be guilty of such vices, we must avoid such a method of life as inevitably leads to the practice of them.

Rapin attacks this book on another side, and blames it not for its immorality, but lowness. Homer, says he, puts off that air of grandeur and majesty which so properly belongs to his character; he debases himself into a droll, and sinks into a familiar way of talking: he turns things into ridicule, by endeavouring to entertain his reader with something pleasant and diverting: for

NOTE PRELIMINARY.

instance, in the eighth book of the *Odyssæy*, he entertains the Gods with a comedy, some of whom he makes buffoons: Mars and Venus are introduced upon the stage, taken in a net laid by Vulcan, contrary to the gravity which is so essential to *Epick* poetry.

It must be granted, that the Gods are here painted in colours unworthy of Deities, yet still with propriety, if we respect the spectators; who are ignorant, debauched Phæacians. Homer was obliged to draw them, not according to his own idea of the Gods, but according to the wild fancies of the Phæacians. The Poet is not at liberty to ascribe the wisdom of a Socrates to Alcinous: he must follow Nature, and like a painter, he may draw Deities or monsters, and introduce, as he pleases, either vicious or virtuous characters, provided he always makes them of a piece, consistent with their first representation.

This rule of Aristotle in general vindicates Homer, and it is necessary to carry it in our minds, because it ought to be applied to all incidents that relate to the Phæacians, in the sequel of the *Odyssæy*. P.

THE
EIGHTH BOOK

OF THE

ODYSSEY.

NOW fair Aurora lifts her golden ray,
And all the ruddy Orient flames with day:
Alcinous, and the chief, with dawning light,
Rose instant from the slumbers of the night;
Then to the council-seat they bend their way, 5
And fill the shining thrones along the bay.

N O T E S.

Ver. 6. *And fill the shining thrones along the bay.*] This place of council was between the two ports, where the temple of Neptune stood; probably, like that in the second book, open to the air. P.

But why not literally?

And *fit on polish'd stones* along the bay:
rather than obliterate those characteristic marks of primæval simplicity, which constitute a chief beauty and value of this Poem.

Meanwhile Minerva, in her guardian care,
 Shoots from the starry vault thro' fields of air;
 In form, a herald of the King she flies
 From Peer to Peer, and thus incessant cries : 10
 Nobles and chiefs, who rule Phæacia's states,
 The King in council your attendance waits :
 A Prince of grace divine your aid implores,
 O'er unknown seas arriv'd from unknown shores.

Ver. 7.] A superfluous couplet, which may be superseded thus:
Whilst Pallas, like a royal herald, flies —.

Ver. 9. *In form, a herald —*] It may be asked what occasion there is to introduce a Goddess, to perform an action that might have been as well executed by a real Herald? Eustathius observes, that this Minerva is either Fame, which informs the Phæacians that a stranger of uncommon figure is arrived, and upon this report they assemble: or it implies, that this assembly was made by the wisdom of the peers, and consequently a Poet may ascribe it to the Goddess of Wisdom, it being the effect of her inspiration.

The Poet by the introduction of a Deity warns us, that something of importance is to succeed; this is to be ushered in with solemnity, and consequently the appearance of Minerva in this place is not unnecessary: the action of importance to be described is no less than the change of the fortunes of Ulysses; it is from this assembly that his affairs take a new turn, and hasten to a happy re-establishment. P.

Ver. 13. *A prince of form divine —*] Minerva speaks thus in favour of Ulysses, to excite the curiosity of the Phæacians: and indeed the short speech is excellently adapted to this purpose. They were fond of strangers: the Goddess therefore tells them, that a stranger is arrived of a God-like appearance. They admired outward show, he is therefore described as a man of extraordinary beauty, and Minerva for this reason immediately improves it. *Eustathius.* P.

She spoke, and sudden with tumultuous sounds
 Of thronging multitudes the shore rebounds: 16
 At once the seats they fill: and every eye
 Gaz'd, as before some brother of the sky.
 Pallas, with grace divine his form improves,
 More high he treads, and more enlarg'd he
 moves:
 She sheds celestial bloom, regard to draw;
 And gives a dignity of mien, to awe;

Ver. 15.] He should have written, I presume,
 — and sudden *the* tumultuous sounds —.

Ver. 19. *Pallas with grace divine his form improves.*] This circumstance has been repeated several times almost in the same words, since the beginning of the *Odyssey*. I cannot be of opinion that such repetitions are beauties. In any other Poet, they might have been thought to proceed from a poverty of invention, though certainly not in Homer, in whom there is rather a superfluity than barrenness. Perhaps having once said a thing well, he despaired of improving it, and so repeated it; or perhaps he intended to inculcate this truth, that all our accomplishments, as beauty, strength, &c. are the gifts of the Gods; and being willing to fix it upon the mind, he dwells upon it, and inserts it in many places. Here indeed it has a particular propriety, as it is a circumstance that first engages the Phæacians in the favour of Ulysses: his beauty was his first recommendation, and consequently the Poet with great judgment sets his hero off to the best advantage, it being an incident from which he dates all his future happiness; and therefore to be insisted upon with a particular solemnity. Plato in his *Theætetus* applies the latter part of this description to Parmenides. Αἰδοῖός τε μοι φαίνεται εἶναι, ἀμα δεινός τε. P.

Ver. 21.] Or thus, with much greater fidelity:
 O'er his broad shoulders manly vigour spread,
 And bloom celestial settles on his head.

With strength, the future prize of fame to play,
And gather all the honours of the day.

Then from his glitt'ring throne Alcinous rose :
Attend, he cry'd, while we our will disclose. 26
Your present aid this god-like stranger craves,
Toft by rude tempest thro' a war of waves ;
Perhaps from realms that view the rising day,
Or nations subject to the western ray. 30

Ver. 25. *From his glitt'ring throne Alcinous rose.*] It might be expected that Ulysses, upon whose account alone Alcinous calls this assembly, should have made his condition known, and spoken himself to the Phæacians ; whereas he appears upon the stage as a mute person, and the multitude departs intirely ignorant of his name and fortunes. It may be answered, that this was not a proper time for a fuller discovery, the Poet defers it till Ulysses had distinguished himself in the games, and fully raised their curiosity. It is for the same reason that Ulysses is silent ; if he had spoken, he could not have avoided to let them into the knowledge of his condition, but the contrary method is greatly for his advantage, and assures him of success from the recommendation of a King.

But there is another, and perhaps a better reason, to be given for this silence of Ulysses : the Poet reserves the whole story of his sufferings for an entire and uninterrupted narration ; if he had now made any discovery, he must afterwards either have fallen into tautology, or broken the thread of the relation, so that it would not have been of a piece, but wanted continuity. Besides, it comes with more weight at once, than if it had been made at several times, and consequently makes a deeper impression upon the memory and passion of the auditors. Virgil has taken a different method in the discovery of Æneas ; there was a necessity for it ; his companions, to engage Dido in their protection, tell her they belong to no less a hero than Æneas, so that he is in a manner known before he appears ; but Virgil, after the example of Homer, reserves his story for an entire narration. P.

Ver. 29.] A couplet truly graceful ; but susceptible, it may be, of some improvement in poetical expression. Thus?

Then grant, what here all sons of woe obtain,
 (For here affliction never pleads in vain :)
 Be chosen youths prepar'd, expert to try
 The vast profound, and bid the vessel fly:
 Launch the tall bark, and order ev'ry oar ; 35
 Then in our court indulge the genial hour.
 Instant, you sailors, to this task attend ;
 Swift to the palace, all ye Peers ascend ;
 Let none to strangers honours due disclaim :
 Be there Demodocus, the Bard of Fame, 40
 Taught by the Gods to please, when high he sings
 The vocal lay, responsive to the strings.

Perhaps from realms, that *bail* the rising day ;
 Or *shores*, *illumin'd* by the western ray.

Ver. 32.] The little argumentative word *for* gives a stiffness and formality to the verse. I should prefer,

Here *the lorn pilgrim* never *weeps* in vain.

The remainder of this speech is translated with too much brevity, and but little regard to the specific language of the author.

Ver. 35. *Launch the tall bark* —] The word in the original is *πρωτόπλοος* ; which signifies not only a ship that makes its first voyage, but a ship that out sails other ships, as Eustathius observes. It is not possible for a translator to retain such singularities with any beauty ; it would seem pedantry and affectation, and not poetry. P.

Few readers of taste will acquiesce, I think, in this decision.

Ver. 41. *Taught by the Gods to please* —] Homer here insinuates that all good and great qualities are the gifts of God. He shews us likewise, that musick was constantly made use of in the courts of all the Oriental princes ; we have seen Phemius in Ithaca, a second in Lacedæmon with Menelaus, and Demodocus here with Alcinous. The Hebrews were likewise of remarkable skill in musick ; every one knows what effect the harp of David had upon the spirit of Saul. Solomon tells us, that he sought out singing

Thus spoke the Prince: th' attending Peers
obey,

In state they move; Alcinous leads the way:
Swift to Demodocus the herald flies, 45
At once the failors to their charge arise;
They launch the vessel, and unfurl the sails,
And stretch the swelling canvas to the gales;
Then to the palace move: A gath'ring throng,
Youth, and white age, tumultuous pour along:

men and singing women to entertain him, like these in Homer, at the time of feasting: thus another Oriental writer compares musick at feasts to an emerald inclosed in gold; *as a signet of an emerald set in a work of gold, so is the melody of musick with pleasant wine.* Ecclus xxxii. 6. *Dacier.* P.

Ver. 46.] These *three* verses concentrate the following portion of his original:

Then two-and-fifty youths, selected, went,
As bade the king, to barren Ocean's shore;
There to the deep they dragg'd the fable ship,
The mast uprear'd, and bring the sails aboard:
With leather thongs they bound their oars, array'd
In order meet, and spread the snowy sails.
In the main sea the vessel moors.

Or thus, in rhyme:

Then two-and-fifty youths, selected, bore
Their course obedient to the barren shore.
There to the deep their force united hales
The fable bark, and stows the mast and sails:
With leathern thongs their oars in rows they bind,
And give the snow-white canvases to the wind.
Thus, in the main sea moor'd, the vessel lay:
They to the royal mansion turn their way.

But our translator was indolent, and gladly spared himself the great difficulty of translating these simple passages, so as to preserve a tolerable dignity of poetry in his version. The reader will recollect that the present artist is Brome.

Now all access to the dome are fill'd ; 51
 Eight boars, the choicest of the herd, are kill'd :
 Two beeves, twelve fatlings from the flock they
 bring

To crown the feast ; so wills the bounteous King.
 The herald now arrives, and guides along 55
 The sacred master of celestial song :
 Dear to the Muse ! who gave his days to flow
 With mighty blessings, mix'd with mighty woe :

Ver. 54.] The following couplet, such as it is, supplies an omission of our translator, and completes the period :

They slay, they dress, the victims ; and prepare
 The genial banquet with officious care.

Ver. 57. *Dear to the Muse ! who gave his days to flow
 With mighty blessings, mix'd with mighty woe.*]

It has been generally thought that Homer represents himself in the person of Demodocus ; and Dacier imagines that this passage gave occasion to the ancients to believe that Homer was blind. But that he really was blind is testified by himself in his hymn to Apollo, which Thucydides asserts to be the genuine production of Homer, and quotes it as such in his history.

ὦ κῆραι, τίς δ' ἔμμιν ἀνὴρ, ἥδιστος ἀοιδῶν,
 Ἐνθάδ' ἐπωλεῖται ; καὶ τῷ τίς περ ἴσθι μάλιστα ;
 Τιμῆς δ' ἔνι μάλα πᾶσαι ὑποκρίνασθαι, ἀφ' ἧμίν
 Τυφλὸς ἀνὴρ — — —

That is, “ O virgins, if any person asks you who is he, the most
 “ pleasing of all Poets, who frequents this place, and who is he
 “ who most delights you ? reply, he is a blind man, &c.” It is
 true, as Eustathius observes, that there are many features in the
 two Poets that bear a great resemblance ; Demodocus sings divinely,
 the same is true of Homer ; Demodocus sings the adventures
 of the Greeks before Troy, so does Homer in his Iliad.

If this be true, it must be allowed that Homer has found out a
 way of commending himself very artfully : had he spoken plainly,

With clouds of darkness quench'd his visual ray,
 But gave him skill to raise the lofty lay. 60
 High on a radiant throne sublime in state,
 Encircled by huge multitudes, he sat :

he had been extravagantly vain; but by this indirect way of praise, the reader is at liberty to apply it either solely to Demodocus, or obliquely to Homer.

It is remarkable, that Homer takes a very extraordinary care of Demodocus his brother Poet; and introduces him as a person of great distinction. He calls him in this book the Hero Demodocus: he places him on a throne studded with silver, and gives him an herald for his attendant; nor is he less careful to provide for his entertainment, he has a particular table, and a capacious bowl set before him to drink as often as he had a mind, as the original expresses it. Some merry wits have turned the last circumstance into raillery, and insinuate that Homer in this place, as well as in the former, means himself in the person of Demodocus; an intimation, that he would not be displeased to meet with the like hospitality. P,

The *two* noble lines of the original, which have been so happily applied to the great Epic bard of England also, may be thus literally rendered:

Good mix'd with ill the Muse her fav'rite gave;
 His eyes she quencht, but gave th' enchanting song.

Ver. 59.] Mr. Gray might have this verse in his memory, when he wrote the exordium of his *first pindaric*:

Quench'd in dark clouds of slumber lie
The terror of his beak, and light'nings of his eye,

Ver. 60.] Thus Milton also, in imitation of the ancients, Lycidas, verse 11.

Who would not sing for Lycidas? he knew
 Himself to sing, and *build the lofty rhyme*.

Ver. 62.] A coarse unmusical line. Thus?
 In the full circle of the guests he sat,

With silver shone the throne; his lyre well
strung

To rapturous sounds, at hand Pontonous hung;
Before his seat a polish'd table shines, 65
And a full goblet foams with gen'rous wines:
His food a herald bore: and now they fed;
And now the rage of craving hunger fled.

Then fir'd by all the Muse, aloud he sings
The mighty deeds of Demigods and Kings: 70
From that fierce wrath the noble song arose,
That made Ulysses and Achilles foes:
How o'er the feast they doom the fall of Troy;
The stern debate Atrides hears with joy:

Ver. 63.] Thus Ogilby, but with superiour attention to his author:

Hung ore his head his golden harp *well strung*,
Upon a pin, and shew'd him where it *hung*.

Ver. 70.] Or thus, with more fidelity:

The far-fam'd glories of illustrious kings.

Ver. 74. *The stern debate, Atrides bears with joy.*] This passage is not without obscurity, but Eustathius thus explains it from Athenæus. In the Iliad the generals sup with Agamemnon with sobriety and moderation; and if in the Odyssey we see Achilles and Ulysses in contention to the great satisfaction of Agamemnon, it is because these contentions are of use to his affairs; they contend whether force or stratagem is to be employed to take Troy; Achilles after the death of Hector, persuaded to assault it by storm, Ulysses by stratagem. There is a further reason given for the satisfaction which Agamemnon expresses at the contest of these two heroes: before the opening of the war of Troy he consulted the oracle concerning the issue of it; Apollo answered, that Troy should be taken when two Princes most renowned, the one for wisdom and the other for valour, should contend at a sacrifice of the

For heav'n foretold the contest, when he trod
 The marble threshold of the Delphick God, 76
 Curious to learn the counsels of the sky,
 E'er yet he loos'd the rage of war on Troy.

Touch'd at the song, Ulysses straight resign'd
 To soft affliction all his manly mind : 80

Gods; Agamemnon rejoices to see the prediction fulfilled, knowing that the destruction of Troy was at hand, the oracle being accomplished by the contest of Ulysses and Achilles. P.

Ver. 77.] Wretched rhymes! and, if unexceptionable, of too recent occurrence to be admitted here. I would venture a substitution:

Curious the counsels of great Jove to scan,
 E'er yet the woes of Troy and Greece began.

Ver. 79. *Touch'd at the song* —] Many objections may be made against this relation; it may seem to offend against probability, and appears somewhat incredible, that Demodocus should thus luckily pitch upon the war of Troy for the subject of his song, and still more happily upon the deeds of Ulysses; for instance, a man may die of an apoplexy, this is probable; but that this should happen just when the Poet has occasion for it, is in some degree incredible. But this objection will cease, if we consider not only that the war of Troy was the greatest event of those ages, and consequently might be the common subject of entertainment; but also that it is not Homer or Demodocus who relates the story, but the Muse who inspires it; Homer several times in this book ascribes the song to immediate inspiration; and this supernatural assistance reconciles it to human probability, and the story becomes credible when it is supposed to be related by a Deity. Aristotle in his Poetics commends this conduct as artful and judicious; Alcinous, says he, invites Ulysses to an entertainment to divert him, where Demodocus sings his actions, at which he cannot refrain from tears, which Alcinous perceives, and this brings about the discovery of Ulysses.

It may further be objected, that a sufficient cause for this violence of tears is not apparent; for why should Ulysses weep to hear his own brave achievements, especially when nothing cala-

Before his eyes the purple vest he drew,
 Industrious to conceal the falling dew :
 But when the musick paus'd, he ceas'd to shed
 The flowing tear, and rais'd his drooping head :
 And lifting to the Gods a goblet crown'd, 85
 He pour'd a pure libation to the ground.

Transported with the song, the list'ning train
 Again with loud applause demand the strain :
 Again Ulysses veil'd his pensive head,
 Again unmann'd a show'r of sorrow shed : 90
 Conceal'd he wept : the king observ'd alone
 The silent tear, and heard the secret groan :

mitous is recited? This indeed would be improbable, if that were the whole of what the Poet sung: but Homer only gives us the heads of the song, a few sketches of a larger draught, and leaves something to be filled up by the imagination of the reader. Thus for instance, the words of Demodocus recalled to the mind of Ulysses all the hardships he had undergone during a ten years war, all the scenes of horror he had beheld, and the loss and sufferings of all his friends. And no doubt he might weep even for the calamities he brought upon Troy, an ingenuous nature cannot be insensible when any of its own species suffers; the Trojans were his enemies, but still they were men, and compassion is due even to unfortunate enemies. I doubt not but it will be allowed, that there is here sufficient cause to draw tears from a hero, unless a hero must be supposed to be divested of humanity. P.

Ver. 82.] The sense of the author may be in some degree better consulted by the following corrections:

Abash'd, and studious screen'd the falling-dew:

But, when the bard's celestial raptures rest,

He dry'd his sorrows, and remov'd the vest.

A couplet in Ogilby might seduce our translator into the deviation from his original.

Then to the bard aloud : O cease to sing,
Dumb be thy voice, and mute th' harmonious
string ;

Enough the feast has pleas'd, enough the pow'r 95
Of heav'nly song has crown'd the genial hour !
Incessant in the games your strength display,
Contest, ye brave, the honours of the day !
That pleas'd th' admiring stranger may proclaim
In distant regions the Phæacian fame : 100
None wield the gauntlet with so dire a sway,
Or swifter in the race devour the way ;

But ore his face concern'd Ulysses flung
His purple vest, veiling his honour'd head,
Lest they should spy those briny tears he *shed*.

Ver. 93.] There is no correspondence here with his author ;
who may be more faithfully represented thus :

Then to the fam'd Phæacians gives command ;
Ye potentates and rulers of the land !
Give ear : forbid we now the bard to sing ;
Dumb be his voice —.

Ver. 96.] Thus Dryden, in the *first* Iliad :
And then with *songs* indulge the genial hour.

Ver. 97.] Or thus :
Now in the games your *matchless* strength display.

Ver. 101. *None wield the gauntlet with so dire a sway.*] Eustathius asks how Alcinous could make such an assertion, and give the preference to his people before all nations, when he neither knew, nor was known to, any heroes out of his own island ? He answers that he speaks like a Phæacian, with ostentation and vanity ; besides it is natural for all people to form, not illaudably, too favourable a judgment of their own country : and this agrees with the character of the Phæacians in a more particular manner, who called themselves ἀλχιθιοί, and the favourites of the Gods. P.

Ver. 102.] A verse, that grazes too closely on the *bathos* ; not to mention the late occurrence of the rhyme. Thus ?

None in the leap spring with so strong a bound,
Or firmer, in the wrestling, press the ground.

Thus spoke the king; th' attending peers obey:
In state they move, Alcinous leads the way: 106
His golden lyre Demodocus unstrung,
High on a column in the palace hung:
And guided by a herald's guardian cares,
Majestick to the lists of Fame repairs. 110

Now swarms the populace; a countless throng,
Youth and hoar age; and man drives man along:
The games begin; ambitious of the prize,
Acroncus, Thoon, and Eretmeus rise;

None can the gauntlet wield with equal force;
None urge with equal speed the rapid course.

Ver. 107.] Thus, more exactly:

*At once, the minstrel's tuneful lyre unstrung
High on a peg th' attendant herald hung;
The minstrel, guided by his guardian cares—*

Ver. 112.] Or, with greater accuracy,

Of sturdy youths, and skilful, press along.

Ver. 113. *The games —*] Eustathius remarks, that Homer very judiciously passes over these games in a few lines, having in the Iliad exhausted that subject; he there enlarged upon them, because they were essential ornaments, it being necessary that Patroclus should be honoured by his friend with the utmost solemnity. Here they are only introduced occasionally, and therefore the Poet hastens to things more requisite, and carries on the thread of his story. But then it may be asked why are they mentioned at all, and what do they contribute to the re-establishment of Ulysses? It is evident that they are not without an happy effect, they give Ulysses an opportunity to signalize his character, to engage the king and the peers in his favour, and this induces them to convey him to his own country, which is one of the most material incidents in the whole Odyssey. P.

The prize Ocyalus and Prymneus claim, 115
 Anchialus and Ponteus, chiefs of fame :
 There Proreus, Nautes, Eratreus appear,
 And fam'd Amphialus, Polyneus' heir :
 Euryalus, like Mars terrifick, rose,
 When clad in wrath he withers hosts of foes : 120
 Naubolides with grace unequall'd shone,
 Or equall'd by Laodamas alone.
 With these came forth Ambasineus the strong ;
 And three brave sons, from great Alcinous sprung.
 Rang'd in a line the ready racers stand, 125
 Start from the goal, and vanish o'er the strand :

Ver. 119. *Euryalus, like Mars terrifick, rose.*] I was at a loss for a reason why this figure of terrour was introduced amongst an unwarlike nation, upon an occasion contrary to the general description, in the midst of games and diversions. Eustathius takes notice, that the Poet distinguishes the character of Euryalus, to force it upon our observation ; he being the person who uses Ulysses with roughness and inhumanity, and is the only peer that is described with a sword, which he gives to Ulysses to repair his injury.

He further remarks, that almost all the names of the persons who are mentioned as candidates in these games are borrowed from the sea, Phæacia being an island, and the people greatly addicted to navigation. I have taken the liberty to vary from the order observed by Homer in the catalogue of the names, to avoid the affinity of sound in many of them, as Euryalus, Ocyalus, &c. and too many names being tedious, at least in English poetry, I passed over the three sons of Alcinous, Laodamas, Halius, and Clytoneus, and only mentioned them in general as the sons of Alcinous.

I was surpris'd to see Dacier render

— — — — υἱὸς Πολυμήτιος Ἰδοῦ.

The son of Polyneus the carpenter ; it looks like burlesque : it

Swift as on wings of wind upborn they fly,
 And drifts of rising dust involve the sky:
 Before the rest, what space the hinds allow
 Between the mule and ox, from plough to
 plough;

130

Clytonius sprung: he wing'd the rapid way,
 And bore the unrivall'd honours of the day.

ought to be rendered, The son of Polyneus Testonides, a Patronymick, and it is so understood by all commentators. P.

Ver. 127.] Thus Ogilby:

— — — they start, and *swift they fly*,
 Whilst clouds of dusty atomes dim *the sky*.

Ver. 129. — — — *What space the hinds allow*

Between the mule and ox, from plough to plough.]

This image drawn from rural affairs is now become obsolete, and gives us no distinct idea of the distance between Clytoneus and the other racers; but this obscurity arises not from Homer's want of perspicuity, but from the change which has happened in the method of tillage, and from a length of time which has effaced the distinct image which was originally stamped upon it; so that what was understood universally in the days of Homer is grown almost unintelligible to posterity. Eustathius only observes, that the teams of mules were placed at some distance from the teams of oxen; the mule being more swift in his labour than the ox, and consequently the more ground was allowed to the mule than the ox by the husbandman. This gives us an idea that Clytoneus was the foremost of the racers, but how much is not to be discovered with any certainty. Aristarchus, as Didymus informs us, thus interprets Homer. "As much as a yoke of mules set to work at the same time with a yoke of oxen, outgoes the oxen, (for mules are swifter than oxen) so much Clytoneus outwent his competitors." The same description occurs in the tenth book of the Iliad, verse 419, to which passage I refer the reader for a more large and different explication. P.

With fierce embrace the brawny wrestlers join ;
 The conquest, great Euryalus, is thine.
 Amphialus sprung forward with a bound, 135
 Superiour in the leap, a length of ground :
 From Elatreus' strong arm the Discus flies,
 And sings with unmatched force along the skies.
 And Laodam whirls high, with dreadful sway,
 The gloves of death, victorious in the fray. 140

While thus the peerage in the games contends,
 In act to speak, Laodamas ascends :

O friends, he cries, the stranger seems well-skill'd
 To try th' illustrious labours of the field :
 I deem him brave ; then grant the brave man's
 claim, 145

Invite the hero to his share of fame.

What nervous arms he boasts ! how firm his tread !
 His limbs how turn'd ! how broad his shoulders
 spread !

By age unbroke ! — but all-consuming care
 Destroys perhaps the strength that time would
 spare : 150

Ver. 133.] The defect of rhyme may thus be remedied :
The wrestlers next their brawny limbs entwine :
That conquest—.

Ver. 148.] This is not from Homer, but Ogilby :
His thighs are brawny, well his shoulders spread.

Ver. 149. *By age unbroke !*] It is in the original literally, *he wants not youth* ; this is spoken according to appearance only, for Ulysses must be supposed to be above forty, having spent twenty

Dire is the ocean, dread in all its forms!
Man must decay, when man contends with storms.

Well hast thou spoke, (Euryalus replies)
Thine is the guest, invite him thou to rise.
Swift at the word advancing from the croud 155
He made obeisance, and thus spoke aloud.

Vouchsafes the rev'rend stranger to display
His manly worth, and share the glorious day?
Father, arise! for thee thy port proclaims
Expert to conquer in the solemn games. 160
To fame arise! for what more fame can yield
Than the swift race, or conflict of the field?
Steal from corroding care one transient day,
To glory give the space thou hast to stay;

years in the wars of Troy, and in his return to his country. It is true Hesiod calls a person a youth, *αιῶν*, who was forty years of age, but this must be understood with some allowance, unless we suppose that the life of man was longer in the times of Hesiod, than in these later ages; the contrary of which appears from many places in Homer, where the shortness of man's life is compared to the leaves of trees, &c. But what the Poet here relates is very justifiable, for the youth which Ulysses appears to have, proceeds from Minerva; it is not a natural quality, but conferred by the immediate operation of a Goddess.

This speech concludes with an address of great beauty; Laodamas invites Ulysses to act in the games, yet at the same time furnishes him with a decent excuse, to decline the invitation if it be against his inclinations; should he refuse, he imputes the refusal to his calamities, not to any want of skill, or personal inability. P.

Thus, with more fidelity:

*Nor youth is flown; but all consuming care
Has broke, perhaps, the strength that Time wou'd spare.*

Short is the time, and lo! ev'n now the gales 165
Call thee aboard, and stretch the swelling sails.

To whom with sighs Ulysses gave reply :
Ah why th' ill-suiting pastime must I try ?
To gloomy care my thoughts alone are free ;
Ill the gay sports with troubled hearts agree : 170
Sad from my natal hour my days have ran,
A much-afflicted, much-enduring man !
Who suppliant to the king and peers, implores
A speedy voyage to his native shores.

Wide wanders, Laodam, thy erring tongue, 175
The sports of glory to the brave belong,

Ver. 165.] These ready rhymes invited our Poet to disregard his author. I can promise nothing beyond fidelity on this occasion :

To glory give the moments of thy stay.

For now that stay must momentary be ;

The sailors ready, and the ship at sea.

Ver. 167. ——— *Ulysses gave reply.*] These are the first words spoken by Ulysses before the Phæacians ; and we cannot but be curious to know how he makes his address to engage a people, in whom he has no personal interest, in his favour. His speech is excellently adapted to this purpose : he represents himself as a suppliant to the king and all the assembly ; and all suppliants being esteemed sacred, he at once makes it a duty in all the assembly to protect him ; if they refuse to assist him, they become guilty of no less a crime, than a violation of the laws of hospitality. P.

Ver. 170.] The translator's memory might present at the time to his fancy the beginning of Tickell's *elegy* :

Grief unaffected suits but ill with art,

And flowing numbers with a bleeding heart.

Ver. 171.] Thus supersede an ungrammatical form of the *verb* :

My days of old in ceaseless sorrows flow :

Long and laborious my career of woe ;

(Retorts Euryalus :) he boasts no claim
 Among the great, unlike the sons of Fame.
 A wand'ring merchant he frequents the main,
 Some mean sea-farer in pursuit of gain ; 186
 Studious of freight, in naval trade well skill'd,
 But dreads th' athletick labours of the field.

Incens'd Ulysses with a frown replies,
 O forward to proclaim thy soul unwise ! 184
 With partial hands the Gods their gifts dispense ;
 Some greatly think, some speak with manly sense ;
 Here heav'n an elegance of form denies,
 But wisdom the defect of form supplies :
 This man with energy of thought controuls,
 And steals with modest violence our souls, 190

which will require the *singular number* in the next couplet, *implore* and *shore*.

Ver. 179.] Rather, in conformity with his author,
 A *greedy* merchant.—

Ver. 181.] It were superfluous to mention the defect of these rhymes to the reader. They occurred above, verse 143.

Ver. 183.] Exactly, and, I think, better :
The sage Ulysses—.

Ver. 186.] Or thus :

Some grace with genius, some with eloquence.

If heaven an elegance of form denies,

Defect of form a fluent speech supplies :

He with full energy of thought controuls,

With modest violence secures our souls :

and the next couplet may be expunged, as mean and superfluous.

Ver. 190. *And steals with modest violence our souls,*

He speaks reserv'dly, but he speaks with force.]

There is a difficulty in the Greek expression, ἀσφαλῶς ἀγορεύει.

He speaks reserv'dly, but he speaks with force,
 Nor can one word be chang'd but for a worse;
 In publick more than mortal he appears,
 And as he moves the gazing croud reveres.
 While others beauteous as th' æth'ial kind,
 The nobler portion want, a knowing mind,
 In outward show heav'n gives thee to excell,
 But heav'n denies the praise of thinking well.

αἰδοῖ μιλίχην; that is, "he speaks securely with a winning modesty." Dionysius Halicarnassus interprets it, in his Examination of Oratory, to signify that the orator argues *per concessa*, and so proceeds with certainty, or *ἀσφαλῶς*; without danger of refutation. The word properly signifies without *stumbling*, *ἀπροσκόπως*, as in the proverb cited by Eustathius, *φορηλότερον ποσσὶ ἢ περὶ γλῶττι προσκόπτειν*; that is, "it is better to stumble with the feet than with the tongue." The words are concise, but of a very extensive comprehension, and take in every thing, both in sentiments and diction, that enters into the character of a compleat orator. Dacier concurs in the same interpretation; *He speaks reserv'dly, or with caution; he hazards nothing that he would afterwards wish (repentir) to alter. And all his words are full of sweetness and modesty.* These two lines are found almost literally in Hesiod's Theogony, verse 92.

Ἐρχομένοι δ' ἀνὰ ἄνδρ', αἰδοῖ ὡς ἰδίοιοι.

Αἰδοῖ μιλίχην. Μῆτα δὲ πρίν τι ἀγορεύουσιν.

Whether Homer borrowed these verses from Hesiod, or Hesiod from Homer, is not evident. Tully in his book *de Senectute* is of opinion, that Homer preceded Hesiod many ages, and consequently in his judgment the verses are Homer's. I question not but he had this very passage in view in his third book of his Orator. *Quem stupescit dicentem intuentur, quem Deum, ut ita dicam, inter Homines putant*; which is almost a translation of Homer. P.

Ver. 197.] Rather, with more emphasis and fidelity:

*Thus heav'n in beauty gave thee to excell,
 But grudg'd the nobler praise of thinking well.*

Ill bear the brave a rude ungovern'd tongue,
 And, youth, my gen'rous soul resents the wrong:
 Skill'd in heroick exercise, I claim
 A post of honour with the sons of Fame:
 Such was my boast while vigour crown'd my days,
 Now care surrounds me, and my force decays;
 Inur'd a melancholy part to bear,
 In scenes of death, by tempest and by war.

Ver. 201. *Skill'd in heroick exercise, I claim*

A post of honour with the sons of Fame.]

It may be thought that Ulysses, both here and in his subsequent speech, is too ostentatious, and that he dwells more than modesty allows upon his own accomplishments: but self-praise is sometimes no fault. Plutarch has wrote a dissertation, how a man may praise himself without envy: what Ulysses here speak is not a boast but a justification. Persons in distress, says Plutarch, may speak of themselves with dignity: it shews a greatness of soul, and that they bear up against the storms of fortune with bravery: they have too much courage to fly to pity and commiseration, which betray despair and an hopeless condition: such a man struggling with ill fortune shews himself a champion, and if by a bravery of speech he transforms himself from miserable and abject, into bold and noble, he is not to be censured as vain or obstinate, but great and invincible.

This is a full justification of Ulysses, he opposes virtue to calumny; and what Horace applies to himself we apply to this hero.

“*Quæsitam meritis, fume superblam.*”

Besides, it was necessary to shew himself a person of figure and distinction, to recommend his condition to the Phæacians: he was a stranger to the whole nation, and he therefore takes a probable method to engage their assistance by acquainting them with his worth; he describes himself as unfortunate, but yet as a hero in adversity.

Ver. 205.] The rhymes are incorrect, and the poetry itself is

Yet thus by woes impair'd, no more I wave
 To prove the hero.—Slander flings the brave.
 Then striding forward with a furious bound,
 He wrench'd a rocky fragment from the ground.
 By far more pond'rous and more huge by far, 211
 Than what Phæacia's sons discharg'd in air.
 Fierce from his arm th' enormous load he flings;
 Sonorous thro' the shaded air it flings;
 Couch'd to the earth, tempestuous as it flies, 215
 The crowd gaze upward while it cleaves the skies.
 Beyond all marks, with many a giddy round
 Down rushing, it up-turns a hill of ground.

destitute, I think, of elevation. Thus? with more resemblance of expression:

Long toils have vex'd on Ocean's stormy flood;
 With heroes conflicts dire, in fields of blood.

Ver. 210.] His original dictates,

Unrob'd, a disk he lifted from the ground.

Ver. 211.] Bad rhymes. Thus? more exactly:

*A disk, by far more pond'rous and more vast,
 Than what Phæacia's strongest sons had cast.*

Ver. 214.] Or thus? to avoid tautology and interpolation:

*From his nerv'd arm th' enormous load he flang;
 Th' enormous load whirl'd quick, and whirling sang.*

Ver. 217.] This passage is wide of his author, who says only,

— — — — o'er all their marks it flew,
 Swift issuing from his hand: the limit fixt
 Pallas, in human semblance; and thus spake:

but the translator seems to have had in his memory Spencer's description of Strength in his Faery Queen:

And, shooting in the earth, casts up a mount of clay.

That instant Pallas, bursting from a cloud,
Fix'd a distinguish'd mark, and cry'd aloud. 220

Ev'n he who sightless wants his visual ray,
May by his touch alone award the day:
Thy signal throw transcends the utmost bound
Of ev'ry champion by a length of ground:
Securely bid the strongest of the train 225
Arise to throw: the strongest throws in vain.

Ver. 219. *That instant Pallas, bursting from a cloud.*] There is not a passage in the whole *Odyssey*, where a Deity is introduced with less apparent necessity: the Goddess of Wisdom is brought down from heaven to act what might have been done as well by any of the spectators, namely to proclaim what was self-evident, the victory of Ulysses. When a Deity appears, our expectations are awakened for the introduction of something important, but what action of importance succeeds? It is true, her appearance encourages Ulysses, and immediately upon it he challenges the whole Phæacian assembly. But he was already victor, and no farther action is performed. If indeed she had appeared openly in favour of Ulysses, this would have been greatly advantageous to him, and the Phæacians must have highly revered a person who was so remarkably honoured by a Goddess: but it is not evident that the Phæacians, or even Ulysses knew the Deity, but took her for a man as she appeared to be; and Ulysses himself immediately rejoices that he had found a friend in the assembly. If this be true, the descent of Pallas will prove very unnecessary; for if she was esteemed to be merely human, she acts nothing in the character of a Deity, and performs no more than might have been performed by a man, and consequently gave no greater courage to Ulysses than a friend actually gave, for such only he believed her to be. Eustathius appears to be of the same opinion, for he says the place is to be understood allegorically, and what is thus spoken by a Phæacian with Wisdom, is, by the Poet, applied to the Goddess of it. P.

She spoke ; and momentary mounts the sky :
 The friendly voice Ulysses hears with joy ;
 Then thus aloud, (elate with decent pride)
 Rise ye Phæacians, try your force, he cry'd ; 236
 If with this throw the strongest caster vye,
 Still, further still, I bid the Discus fly.
 Stand forth, ye champions, who the gauntlet
 wield,
 Or you, the swiftest racers of the field !
 Stand forth, ye wrestlers, who these pastimes grace !
 I wield the gauntlet, and I run the race. 236
 In such heroick games I yield to none,
 Or yield to brave Laodamas alone :
 Shall I with brave Laodamas contend ?
 A friend is sacred, and I stile him friend. 240

Ver. 227.] The strange licentiousness of our translator will appear from Ogilby, who is sufficiently exact :

These words buoy'd up Ulysses sinking heart,
 Glad he had found a friend would take his part.

Ver. 236.] He should have rounded his period, thus :

I box, I wrestle, and I run the race.

Ver. 239. *Shall I with brave Laodamas contend?*

A friend is sacred, and I stile him friend.]

Nothing can be more artful than this address of Ulysses ; he finds a way in the middle of a bold challenge, to secure himself of a powerful advocate, by paying an ingenious and laudable deference to his friend. But it may be asked, if decency be observed, and ought Ulysses to challenge the father Alcinous (for he speaks universally) and yet except his son Laodamas, especially when Alcinous was more properly his friend than Laodamas ? And why should he be excepted, rather than the other brothers ? Spondanus

Ungen'rous were the man, and base of heart,
 Who takes the kind, and pays th' ungrateful
 part;
 Chiefly the man, in foreign realms confin'd,
 Base to his friend, to his own interest blind:
 All, all your heroes I this day defy;
 Give me a man, that we our might may try.
 Expert in ev'ry art, I boast the skill
 To give the feather'd arrow wings to kill;
 Should a whole host at once discharge the bow,
 My well-aim'd shaft with death prevents the foe:

answers, that the two brothers are included in the person of Laodamas, they all have the same relation to Ulysses, as being equally a suppliant to them all, and consequently claim the same exemption from this challenge as Laodamas; and Alcinous is not concerned in it: he is the judge and arbitrator of the games (not a candidate) like Achilles in the Iliad. But why is Laodamas named in particular? He was the elder brother, and Ulysses might therefore be consigned to his care in particular, by the right due to his seniority; besides he might be the noblest personage, having conquered his antagonist at the gauntlet, which was the most dangerous, and consequently the most honourable exercise, and therefore Ulysses might pay him peculiar honours. *Spondanus. P.*

These are the rhymes of Ogilby and Chapman also; neither of whom the reader would thank me for producing.

Ver. 249. *Should a whole host at once discharge the bow,
 My well-aim'd shaft with death prevents the foe.]*

There is an ambiguity in the original, and it may imply either, that if Ulysses and his friends were at the same time to aim their arrows against an enemy, his arrow would fly with more certainty and expedition than that of his companions: or that if his enemies had bent all their bows at once against him, yet his shaft would reach his adversary before they could discharge their ar-

Alone superiour in the field of Troy, 251
 Great Philoctetes taught the shaft to fly.
 From all the sons of earth unrivall'd praise
 I justly claim; but yield to better days,
 To those fam'd days when great Alcides rose, 255
 And Eurytus, who bade the Gods be foes:
 (Vain Eurytus, whose art became his crime,
 Swept from the earth, he perish'd in his prime;

rows. Eustathius follows the former, Dacier the latter interpretation. And certainly the latter argues the greater intrepidity and presence of mind: it shews Ulysses in the extremity of danger capable of acting with calmness and serenity, and shooting with the same certainty and steadiness, though multitudes of enemies endanger his life. I have followed this explication, as it is nobler, and shews Ulysses to be a consummate hero. P.

Ver. 251.] Wretched rhymes. Thus?

Of skill superiour in the Trojan field;

Great Philoctetes only saw me yield.

Ver. 255.] Or thus? as the present couplet seems strained and artificial:

Nor would I with the fam'd Alcides vie,

Nor Eurytus, who dar'd the Gods defy.

Ver. 257. *Vain Eurytus* ———] This Eurytus was King of Œchalia, famous for his skill in archery; he proposed his daughter Iole in marriage to any person that could conquer him at the exercise of the bow. Later writers differ from Homer, as Eustathius observes, concerning Eurytus. They write that Hercules overcame him, and he denying his daughter, was slain, and his daughter made captive by Hercules: whereas Homer writes that he was killed by Apollo, that is, died a sudden death, according to the import of that expression. The ancients differ much about Œchalia; some place it in Eubœa, and some in Messenia, of which opinion is Pausanias. But Homer in the *Iliad* places it in Thessaly: for he mentions with it Tricca and Æthome, which, as Dacier observes, were cities of Thessaly. P.

Sudden th' irremeable way he trod,
 Who boldly durst defy the Bowyer-God.) 260
 In fighting fields as far the spear I throw,
 As flies an arrow from the well-drawn bow.
 Sole in the race the contest I decline,
 Stiff are my weary joints; and I resign

Ver. 260.] Thus Dryden, in his version of the *first Iliad*:

With hymns and pæans to the *Bowyer-King*.

Ver. 262.] Or, more perspicuously and closely:

As flies an arrow from *another's* bow.

Ver. 263. *Sole in the race the contest I decline.*] This is directly contrary to his challenge in the beginning of the speech, where he mentions the race amongst the other games. How then is this difference to be reconciled? Very naturally. Ulysses speaks with a generous warmth, and is transported with anger in the beginning of his oration: here the heat of it is cooled, and consequently reason takes place, and he has time to reflect, that a man so disabled by calamities is not an equal match for a younger and less fatigued antagonist. This is an exact representation of human nature; when our passions remit, the vehemence of our speech remits; at first he speaks like a man in anger, here like the wise Ulysses.

It is observable that Ulysses all along maintains a decency and reverence towards the Gods, even while his anger seems to be master over his reason; he gives Eurytus as an example of the just vengeance of Heaven, and shews himself in a very opposite light: he is so far from contending with the Gods, that he allows himself to be inferiour to some other heroes: an instance of modesty. P,

This conclusion seems but moderately executed, nor with suitable fidelity. I shall attempt a substitution in the simplicity of the original:

A contest in the race alone I fear;

Some swift Phæacian may outstrip me there.

Long toils and hunger on tempestuous seas

Have spent my vigour, and relax'd my knees.

By storms and hunger worn: age well may fail,
When storms and hunger both at once assail. 266

Abash'd, the numbers hear the God-like man,
'Till great Alcinous mildly thus began.

Well hast thou spoke, and well thy gen'rous
tongue

With decent pride refutes a publick wrong: 270

Warm are thy words, but warm without offence;

Fear only fools, secure in men of sense:

Ver. 265. — — — — age well may fail,

When storms and hunger ———]

This passage appears to me to refer to the late storms and shipwreck, and the long abstinence Ulysses suffered in sailing from Calypso to the Phæacian island; for when Nausicaa found him, he was almost dead with hunger, as appears from the sixth of the *Odyssey*. Dacier is of a different opinion, and thinks it relates to his abstinence and shipwreck upon his leaving Circe, before he came to Calypso. This seems very improbable; for Ulysses had lived seven years with that Goddess in great affluence, and consequently must be supposed to have recruited his loss of strength in so long a time, and with the particular care of a Goddess: besides Alcinous was acquainted with his late shipwreck, and his daughter Nausicaa was in some degree witness to it: is it not therefore more probable that he should refer to this latter incident, than speak of a calamity that happened seven years past, to which they were intirely strangers?

Dacier likewise asserts, that Eustathius is guilty of a mistake, in making *κομιδή* or *provision*, to signify the ship itself; but in reality he makes an evident distinction: Οὐ γὰρ διὰ τὸ μὴ κομιδὴν εἶναι βρώμασιν ἔχειν ἰδαμνάσθαι ἰδυσσάμενος τοῖς κύμασιν, ἀλλ' ἐπὶ ἰδρατόσθαι κύμασιν ἢ κομιδὴν ἔχουσα ναῦς; "Ulysses suffered not in the storm because he had no provisions to eat, but because the ship that bore the provisions was broken by the storm;" which shews a wide difference between the vessel and the provisions: so that the expression really implies that the vessel was broken, but Eustathius is far from affirming that *κομιδή* and *ναῦς* (except in such an improper sense) have the same signification,

Thy worth is known. Then hear our country's
claim,

And bear to heroes our heroick fame ;

In distant realms our glorious deeds display, 275

Repeat them frequent in the genial day ;

When blest with ease thy woes and wand'rings
end,

Teach them thy comfort, bid thy sons attend ;

How lov'd of Jove he crown'd our fires with
praise,

How we their offspring dignify our race. 280

Let other realms the deathful gauntlet wield,

Or boast the glories of th' athletic field ;

Ver. 275. *In distant realms our glorious deeds display.*] From this extravagant preface, it might be imagined that Alcinous was king of a nation of heroes : whereas when he comes to explain the excellence of his subjects, he has scarce any thing to boast of that is manly : they spend an idle life in singing, dancing, and feasting. Thus the Poet all along writes consistently : we may know the Phæacians by their character, which is always to be voluptuous, or as Horace expresses it,

" — — — — — *Alcinoique*

" *In cûte curandâ plus æquo operata juvenus.*"

And Eustathius rightly observes, that the Poet does not teach that we ought to live such lives, but only relates historically what lives were led by the Phæacians ; he describes them as a contemptible people, and consequently proposes them as objects of our scorn, not imitation. P,

Ver. 279.] Rhymes utterly inadmissible : Thus?

Our fires how Jove gave glorious seats to grace ;

How these transmitted dignify their race.

We in the course unrivall'd speed display,
 Or thro' cærulean billows plough the way,
 To dress, to dance, to sing our sole delight, 285
 The feast or bath by day, and love by night:
 Rise then ye skill'd in measures; let him bear
 Your fame to men that breathe a distant air:
 And faithful say, to you the pow'rs belong
 To race, to sail, to dance, to chant the song. 290
 But, herald, to the palace swift repair,
 And the soft lyre to grace our pastimes bear.
 Swift at the word, obedient to the king
 The herald flies the tuneful lyre to bring.
 Up rose nine seniors, chosen to survey 295
 The future games, the judges of the day;
 With instant care they mark a spacious round,
 And level for the dance th' allotted ground;
 The herald bears the lyre: intent to play,
 The Bard advancing meditates the lay, 300

Ver. 284.] This does not express his author with requisite precision. Thus?

With skill unrivall'd plough the watery way.

Ver. 285. A better couplet arises from a correction of Ogilby:

*Our constant joy the feast, the dance, the lyre,
 The couch, warm baths, and change of rich attire.*

Ver. 287.] These rhymes too soon recur. May we substitute as follows?

*Come, that our guest his friends at home may tell
 How far Phæacian dancers all excell.*

Skill'd in the dance, tall youths, a blooming
 band,
 Graceful before the heav'nly minstrel stand;
 Light-bounding from the earth, at once they
 rise,
 Their feet half-viewless quiver in the skies:

Ver. 301. *Skill'd in the dance* ———] I beg leave to translate Dacier's Annotation upon this passage, and to offer a remark upon it. This description, says that lady, is remarkable, not because the dancers moved to the sound of the harp and the song; for in this there is nothing extraordinary; but in that they danced, if I may so express it, an history; that is, by their gestures and movements they expressed what the musick of the harp and voice described, and the dance was a representation of what was the subject of the Poet's song. Homer only says they danced divinely, according to the obvious meaning of the words. I fancy M^{ad}am Dacier would have forborne her observation, if she had reflected upon the nature of the song to which the Phæacians danced: it was an intrigue between Mars and Venus; and they being taken in some very odd postures, she must allow that these dancers represented some very odd gestures, (or movements, as she expresses it) if they were now dancing an history, that is, acting in their motions what was the subject of the song. But I submit to the judgment of the ladies, and shall only add, that this is an instance how a critical eye can see some things in an author, that were never intended by him; though to do her justice she borrowed the general remark from Eustathius.

The words *μαρμαρυγὰς θνῆστο ποδῶν* are very expressive, they represent the *quick glancings* of the feet in the dance, *Motus pedum coruscans*; or

The glancing splendours as their sandals play. P.

Ver. 303.] This very difficult passage is, I think, finely done, though much expanded. The following is a literal translation:

The sage, as ply their steps the dance divine,
 Their feet quick-glancing, rapt in wonder, views.

Ulysses gaz'd, astonish'd to survey, 305
 The glancing splendours as their sandals play,
 Meantime the Bard, alternate to the strings,
 The loves of Mars and Cytherea sings;

Chapman's attempt, to exhibit the fine expression of his author, is not without success:

And shooke a most divine dance from their feete
 That *twinckld star-like*.

Nor is Hobbes to be despised:

Such *sparkling feet* Ulysses ne'er had seen.

Mr. Gray's imitation of the passage before us is well known:
 Progress of Poetry, verse 35.

To brisk notes in cadence beating,

Glance their many-twinkling feet:

on which place the reader may consult my note; and compare the conclusion of Pope's on ver. 301, of the present passage. The same idea is intended to be conveyed by Virgil, *Æn. i. 164.*

— — — — *Tum silvis scena coruscis*

Desuper, horrentique atrum nemus imminet umbrâ.

— — — — *a glimmering wood*

Waves it's dark foliage o'er the subject flood.

Ver. 307. — — — *the Bard alternate to the strings*

The loves of Mars and Cytherea sings.]

The reader may be pleased to look back to the beginning of the book for a general vindication of this story. Scaliger in his Poeticks prefers the song of Iopas in Virgil, to this of Demodocus in Homer; Demodocus *Deorum canit sæditates, noster Iopas res regæ dignas*. Monsieur Dacier in his Annotations upon Aristotle's Poeticks refutes the objection. The song of Demodocus, says he, is as well adapted to the inclinations and relish of the Phæacians, as the song of Iopas is to Queen Dido. It may indeed be questioned, whether the subject of Virgil's song be well chosen, and whether the deepest points of philosophy were intirely proper to be sung to a Queen and her female attendants.

The various labours of the wand'ring moon,
 And whence proceed th' eclipses of the sun,
 Th' original of men and beasts, and whence
 The rains arise, and fires their warmth dispense, &c.
Dryden.

How the stern God enamour'd with her charms,
Clasp'd the gay panting Goddess in his arms, 310

Nor is Virgil more reserved than Homer: in the fourth Georgick he introduces a nymph, who, in the court of the Goddess Cyrenè with her nymphs about her, sings this very song of Demodocus.

To these Clymenè the sweet theft declares
Of Mars; and Vulcan's unavailing cares;
And all the rapes of Gods, and every love
From ancient Chaos down to youthful Jove. *Dryden.*

So that if either of the Poets are to be blamed, it is certainly Virgil: but neither of them, adds that critick, are culpable: Virgil understood what a chaste Queen ought to hear before strangers, and what women might say when alone among themselves: thus to the Queen he sings a philosophical song, but the intrigues of Mars and Venus among nymphs when they were alone.

Plutarch vindicates this story of Homer: there is a way of teaching by mute actions, and those very fables that have given much offence, furnish us with useful contemplations: thus in the story of Mars and Venus, some have by an unnecessary violence endeavoured to reduce it into allegory: when Venus is in conjunction with the star called Mars, they have an adulterous influence, but time, or the sun, reveals it. But the Poet himself far better explains the meaning of his fable, for he teaches that light musick and wanton songs debauch the manners, and incline men to an unmanly way of living in luxury and wantonness.

In short, Virgil mentions this story, Ovid translates it, Plutarch commends it, and Scaliger censures it. I will add the judgment of a late writer, Monsieur Boileau, concerning Scaliger, in his Notes upon Longinus. "That proud scholar," says he, "intending to erect altars to Virgil, as he expresses it, speaks of Homer too profanely; but it is in a book which he calls in part *hypercritical*, to shew that he transgressed the bounds of true criticism: that piece was a dishonour to Scaliger, and he fell into such gross errors, that he drew upon him the ridicule of all men of letters, and even of his own son." P.

Ver. 309.] This couplet but loosely expresses his original, and

By bribes seduc'd: and how the Sun, whose eye
Views the broad heav'ns, disclos'd the lawless
joy.

Stung to the soul, indignant thro' the skies
To his black forge vindictive Vulcan flies;
Arriv'd, his finewy arms incessant place 315
Th' eternal anvil on the massy base.
A wond'rous net he labours, to betray
The wanton lovers, as entwin'd they lay,
Indissolubly strong! Then instant bears
To his immortal dome the finish'd snares, 320
Above, below, around, with art dispread,
The sure inclosure folds the genial bed;
Whose texture ev'n the search of Gods deceives,
Thin as the filmy threads the spider weaves.

the next fails in it's rhymes. Let the reader accept with indulgence, the following attempt:

*In Vulcan's dome, enamour'd with her charms
The God, clandestine, claspt her in his arms:
Her husband's bed she sham'd, by presents won;
Nor scap'd th' observance of th' all-conscious sun.*

Ver. 314.] His author prescribes:
To his black forge, *deep-musing*, Vulcan flies.

Ver. 315.] I cannot discover the propriety of the word *incessant* on this occasion. We might substitute, perhaps,

Arriv'd, his finewy arms *that instant* place —

Ver. 321.] Thus Ogilby:

Then raging to his chamber went, and *spread*
The artificial gin about his bed.

Ver. 323.] I should prefer,
ev'n the *Arm* of Gods —

Then, as withdrawing from the starry bow'rs,
 He feigns a journey to the Lemnian shores, 326
 His fav'rite isle! Observant Mars descries
 His wish'd recess, and to the Goddess flies;
 He glows, he burns: the fair-hair'd Queen of
 love
 Descends smooth gliding from the courts of
 Jove, 330
 Gay blooming in full charms: her hand he preßt
 With eager joy, and with a sigh address'd.
 Come, my belov'd! and taste the soft delights;
 Come, to repose the genial bed invites:
 Thy absent spouse, neglectful of thy charms,
 Prefers his barb'rous Sintians to thy arms! 336

Ver. 325.] Literally, thus:

*When thus the God had spread his curious guile,
 He feigns a journey to the Lemnian isle.*

Ver. 330.] His author says,

Had come smooth gliding —:

as if the more forward of the two lovers.

Ver. 336. *Prefers his barb'rous Sintians to thy arms.*] The Sintians were the inhabitants of Lemnos, by origin Thracians: Homer calls them barbarous of speech, because their language was a corruption of the Greek, Asiatick, and Thracian. But there is a concealed raillery in the expression, and Mars ridicules the ill taste of Vulcan for leaving so beautiful a Goddess to visit his rude and barbarous Sintians. The Poet calls Lemnos the favourite isle of Vulcan; this alludes to the subterraneous fires frequent in that island, and he is feigned to have his forge there, as the God of fire. This is likewise the reason why he is said to fall into the island Lemnos when Jupiter threw him from Heaven.
Dacier. P.

Then, nothing loath, th' enamour'd fair he
led,

And sunk transported on the conscious bed.

Down rush'd the toils, inwrapping as they lay,

The careless lovers in their wanton play : 340

In vain they strive, th' intangling snares deny

(Inextricably firm) the pow'r to fly :

Warn'd by the God who sheds the golden day,

Stern Vulcan homeward treads the starry way :

Arriv'd, he fees, he grieves, with rage he burns ;

Full horrible he roars, his voice all heav'n

returns : 346

O Jove, he cried, oh all ye pow'rs above,

See the lewd dalliance of the Queen of Love!

Ver. 337.] *Paradise Lost*, ix. 1039.

Her hand he seiz'd, and to a shady bank,
Thick overhead with verdant roof imbower'd,
He led her nothing loath.

Ver. 340.] More exactly to the original,

The lovers, *bent in vain on amorous play,*

Ver. 342.] With greater truth,

Inextricable, pow'r to move or fly.

Ver. 348. *See the lewd dalliance of the Queen of Love.*] The original seems to be corrupted; were it to be translated according to the present editions, it must be, *See the ridiculous deeds of Venus.* I conceive, that few husbands who should take their spouses in such circumstances would have any great appetite to laugh; neither is such an interpretation consonant to the words immediately following *ἐκ ἰνυμλά*. It is therefore very probable that the verse was originally,

Διὸς ἴνα ἱγ' ἀγέλαστα καὶ ἐκ ἰνυμλά ἴδῃσθι.

Me, aukward me, she scorns; and yields her
 charms
 To that fair lecher, the strong God of arms. 350
 If I am lame, that stain my natal hour
 By fate impos'd; such me my parent bore:
 Why was I born? See how the wanton lies!
 O fight tormenting to an husband's eyes!
 But yet I trust, this once ev'n Mars would fly 355
 His fair-one's arms — he thinks her, once, too
 nigh.

But there remain, ye guilty, in my pow'r,
 'Till Jove refunds his shameless daughter's dow'r.

Come ye Gods, behold the sad and unsufferable deeds of Venus; and this agrees with the tenour of Vulcan's behaviour in this comedy, who has not the least disposition to be merry with his brother Deities. P.

Ver. 351.] Or thus:

Am I thus aukward, impotent, and lame?

Not I, but both my parents bear the blame.

Ver. 354.] Milton, Par. Lost, iv. 505.

Sight hateful, fight tormenting!

Ver. 358. 'Till Jove refunds his shameless daughter's dow'r.] I doubt not but this was the usage of antiquity; it has been observed that the bridegroom made presents to the father of the bride, which were called *ἰδνα*; and if she was afterwards false to his bed, this dower was restored by the father to the husband. Besides this restitution, there seems a pecuniary mulct to have been paid, as appears evident from what follows:

— — — — — the God of arms

Must pay the penalty for lawless charms.

Homer in this, as in many other places, seems to allude to the laws of Athens, where death was the punishment of adultery. Pausanias relates, that Draco the Athenian-lawgiver granted im-

Too dear I priz'd a fair enchanting face :

Beauty unchaste is beauty in disgrace. 360

Meanwhile the Gods the dome of Vulcan
throng,

Apollo comes, and Neptune comes along,

With these gay Hermes trod the starry plain ;

But modesty with-held the Goddess-train.

All heav'n beholds, imprison'd as they lie, 365

And unextinguish'd laughter shakes the sky.

punish to any person that took revenge upon an adulterer. Such also was the institution of Solon ; " If any one seize an adulterer, " let him use him as he pleases ;" *ἴαν τις μοιχὸν λάβῃ, ὅτι αὖ βεβήκει χρῆσθαι*. And thus Eratosthenes answered a person who begged his life after he had injured his bed, *ἐκ ἐγὼ (ἀποκτείνω, ἀλλ' ὁ τῆς πόλεως νόμος*, " It is not I who slay thee, but the law of thy " country." But still it was in the power of the injured person to take a pecuniary mulct by way of atonement : for thus the same Eratosthenes speaks in Lysias, *ἠηρόδοι καὶ ἰκέτιν μὴ αὐτὸν κτείνειν, ἀλλ' ἀργύριον πρᾶξασθαι*, " He entreated me not to take his life, but " exact a sum of money." Nay, such penalties were allowed by way of commutation for greater crimes than adultery, as in the case of murder : *Iliad ix*.

— — — If a brother bleed,

On just atonement, we remit the deed :

A fire the slaughter of his son forgives ;

The price of blood discharg'd, the murd'rer lives. P.

[Ver. 366.] A verse of Pope, in *Iliad i.* verse 771. and resemblances, either in single expressions or parts of verses, perpetually occur in the portions of his coadjutors ; in part, I presume, from his corrections, and in part from their strict attention to his style and manner. But Fenton, whose task was less burdensome, has more originality, in this respect, than Brome. Through the whole of this interlude, the rhymes are but little regarded : the same frequently recur, and many of them are most inaccurate.

Then mutual, thus they spoke: Behold on
 wrong
 Swift vengeance waits; and Art subdues the
 strong!

Dwells there a God on all th' Olympian brow
 More swift than Mars, and more than Vulcan
 flow? 370

Yet Vulcan conquers, and the God of arms
 Must pay the penalty for lawless charms.

Thus serious they: but he who gilds the skies,
 The gay Apollo thus to Hermes cries: 374
 Woud'st thou enchain'd like Mars, oh Hermes, lie,
 And bear the shame like Mars, to share the joy?

O envy'd shame! (the smiling youth rejoin'd,)
 Add thrice the chains, and thrice more firmly bind;
 Gaze all ye Gods, and ev'ry Goddess gaze,
 Yet eager would I bless the sweet disgrace. 380

Loud laugh the rest, ev'n Neptune laughs aloud,
 Yet sues importunate to loose the God:

Ver. 367. — — — — Behold on wrong

Swift vengeance waits — — —]

Plutarch, in his dissertation upon reading the Poets, quotes this as an instance of Homer's judgment, in closing a ludicrous scene with decency and instruction. He artfully inserts a sentence by which he discovers his own judgment, and lets the reader into the moral of his fables; by this conduct he makes even the representation of evil actions useful, by shewing the shame and detriment they draw upon those who are guilty of them. P.

Ver. 382. Neptune sues to loose the God.] It may be asked why Neptune in particular interests himself in the deliverance of Mars,

And free, he cries, oh Vulcan! free from shame
Thy captives; I ensure the penal claim. 384

Will Neptune (Vulcan then) the faithless trust?
He suffers who gives surety for th' unjust:

rather than the other Gods? Dacier confesses he can find no reason for it; but Eustathius is of opinion, that Homer ascribes it to that God out of decency, and deference to his superiour majesty and eminence amongst the other Deities: it is suitable to the character of that most ancient, and consequently honourable God, to interrupt such an indecent scene of mirth, which is not so becoming his personage, as those more youthful Deities Apollo and Mercury. Besides, it agrees well with Neptune's gravity to be the first who is first mindful of friendship; so that what is here said of Neptune is not accidental, but spoken judiciously by the Poet in honour of that Deity. P.

Ver. 386. *He suffers who gives surety for th' unjust.*] This verse is very obscure, and made still more obscure by the explanations of criticks. Some think it implies, that it is wicked to be surety for a wicked person; and therefore Neptune should not give his promise for Mars thus taken in adultery. Some take it generally; suretyship is detrimental, and it is the lot of unhappy men to be sureties; the words then are to be construed in the following order, διὰ τοι ἰσθῆς, καὶ διὰ τὸν ἀνδρῶν ἰσχυάσθαι. *Sponsores sunt infelices, & hominum est infeliciū sponsores dare.* Others understand it very differently, viz. to imply that the sureties of men of inferiour condition, should be to men of inferiour condition; then the sentence will bear this import: If Mars, says Vulcan, refuses to discharge the penalty, how shall I compel Neptune to pay it, who is so greatly my superiour? And therefore adds by way of sentence, that the sponsor ought to be of the same station with the person to whom he becomes surety; or in Latin, *Simplicium hominum simplices esse debent sponsores.* I have followed Plutarch, who in his banquet of the seven wise men, explains it to signify that it is dangerous to be surety for a wicked person, according to the ancient sentence, ἰσθῆς, ὡπὰ δ' ἄρα. *Loss follows suretyship.* Agreeably to the opinion of a much wiser person, *He that is surety for a stranger shall smart for it; and he that hateth suretyship is sure.* Prov. xi. 15. P.

But say, if that lewd scandal of the sky
 To liberty restor'd, perfidious fly;
 Say, wilt thou bear the mulct? He instant cries,
 The mulct I bear, if Mars perfidious flies. 390

To whom appeas'd; No more I urge delay;
 When Neptune fues, my part is to obey.
 Then to the snares his force the God applies;
 They burst; and Mars to Thrace indignant flies:
 To the soft Cyprian shores the Goddess moves, 395
 To visit Paphos and her blooming groves,
 Where to the Pow'r an hundred altars rise,
 And breathing odours scent the balmy skies,

Ver. 394. — — — *Mars to Thrace indignant flies:*

To the soft Cyprian shores the Goddess moves.]

There is a reason for this particularity: the Thracians were a warlike people: the Poet therefore sends the God of War thither: and the people of Cyprus being effeminate, and addicted to love and pleasures, he feigns the recess of the *Goddess of Love* to have been in that island. It is further observable, that he barely mentions the retreat of Mars, but dwells more largely upon the story of Venus. The reason is, the Phœacians had no delight in the God of War, but the soft description of Venus better suited with their inclinations. *Eustathius.* P.

Ver. 395.] These *two* couplets are more fashioned from Virgil, than from Homer; whose verses may be fully represented thus:

To Cyprian Paphos went the smiling dame:

or,

The smiling fair to Cyprian Paphos came,
 Where breathes her grove, and fragrant altars flame.

Ver. 397.] Virgil, *Æn.* i. 551. of Pitt's translation:

Where to her name an hundred altars rise,
 And gums, and flow'ry wreaths, perfume the skies:

Conceal'd she bathes in consecrated bow'rs,
 The Graces unguents shed, ambrosial show'rs, 400
 Unguents that charm the Gods! she last assumes
 Her wond'rous robes; and full the Goddess blooms.

Thus sung the Bard: Ulysses hears with joy,
 And loud applauses rend the vaulted sky.

Then to the sports his sons the king com-
 mands, 405

Each blooming youth before the monarch stands,
 In dance unmatch'd! A wond'rous ball is
 brought,

(The work of Polybus, divinely wrought)
 This youth with strength enormous bids it fly,
 And bending backward whirls it to the sky; 410

as Pope, in the noblest specimen of rhyming poetry, that the English language can produce:

See spicy clouds from lowly Sharon rise,
 And Carmel's flow'ry top perfume the skies.

Ver. 399.] Or thus, with greater accuracy, and less exceptionable rhymes:

Then bath'd the queen in consecrated bowers;
 The Graces o'er her charms ambrosial showers,
 Unguent of Gods! diffus'd; and round her threw
 Her vest of wond'rous frame and lovely hue.

Ver. 403.] His author is but little seen in this poor couplet.
 Take a literal and commensurate translation:

Thus sang the Bard renown'd: Ulysses hears
 With soul enraptur'd; nor Phæacia's tribes
 Delight not, skill'd in every naval art.

Ver. 407.] Homer says,

— — — a purple ball is brought.

Ver. 410. *And bending backward whirls it to the sky.*] This is

His brother springing with an active bound,
 At distance intercepts it from the ground :
 The ball dismiss'd, in dance they skim the strand,
 Turn and return, and scarce imprint the sand.
 Th' assembly gazes with astonish'd eyes, 415
 And sends in shouts applauses to the skies.

Then thus Ulysses : Happy king, whose name
 The brightest shines in all the rolls of fame :
 In subjects happy ! with surprise I gaze ; 419
 Thy praise was just ; their skill transcends thy
 praise.

a literal translation of ἰδυθεὶς ὀπίσω ; and it gives us a lively image of a person in the act of throwing towards the skies. Eustathius is most learnedly trifling about this exercise of the ball, which was called οὐρανία, or *aërial* ; it was a kind of dance, and while they sprung from the ground to catch the ball, they played with their feet in the air after the manner of dancers. He reckons up several other exercises at the ball, ἀπόρραξις, φανίδα, ἐπισκυρῶ, and διμαυῶσις ; and explains them all largely. Homer seems to oppose this aërial dance to the common one, ἐπὶ χθονί, or *on the ground*, which appears to be added to make an evident distinction between the sports ; otherwise it is unnecessary ; and to dance upon the ground is implied in ἐρχίσθην, for how should a dance be performed but upon the ground ? P.

Ver. 413.] Our translator did not see the meaning of his author here. I shall give a verbal exhibition of him :

Then danc'd the pair, with quick alternate step,
 Tripping the ground : the youthful circle strike
 From clashing fingers loud accordant sounds :

compare Horace, ode iv. 6. 35.

Ver. 418.] Or, more exactly and vigorously :

Shines far the brightest in the rolls of fame :
 In wonder rapt, these feats of skill I gaze.

Ver. 420. *Thy praise was just*——] The original says, You

Pleas'd with his people's fame the monarch hears,
 And thus benevolent accosts the peers:
 Since Wisdom's sacred guidance he pursues,
 Give to the stranger-guest a stranger's dues:
 Twelve princes in our realm dominion share, 425
 O'er whom supreme, imperial pow'r I bear:
 Bring gold, a pledge of love; a talent bring,
 A vest, a robe; and imitate your king:
 Be swift to give; that he this night may share
 The social feast of joy, with joy sincere. 430
 And thou, Euryalus, redeem thy wrong:
 A gen'rous heart repairs a sland'rous tongue.
 Th' assenting peers, obedient to the king,
 In haste their heralds send the gifts to bring.

promised that your subjects were excellent dancers, ἀπείλησας, that is, *threatened*: *Minans* is used in the same sense by the Latins, as Dacier observes; thus Horace,

“ Multa & præclara minantem.”

Eustathius remarks, that the address of Ulysses is very artful, he calls it a seasonable flattery: in reality to excel in dancing, is but to excel in trifles, but in the opinion of Alcinous it was a most noble qualification: Ulysses therefore pleases his vanity by adapting his praise to his notions; and that which would have been an affront in some nations, is esteemed as the highest compliment by Alcinous. P.

Ver. 429.] Vicious rhymes, and lately employed. Thus?

Nor be your gifts delay'd; that he this night
 May share the social banquet with delight.

There is a display of true benevolent politeness in the mutual demeanour of Alcinous and Ulysses. The Iliad is undoubtedly, as a whole, a much nobler poem than the Odyssey: but, for myself, I would not exchange this interview with the Phæacians for any proportionate quantity of Homer's works.

Then thus Euryalus : O prince, whose sway 435
 Rules this blest realm, repentant I obey !
 Be his this sword, whose blade of brass displays
 A ruddy gleam ; whose hilt, a silver blaze ;
 Whose ivory sheath inwrought with curious pride,
 Adds graceful terrour to the wearer's side. 440

He said, and to his hand the sword consign'd ;
 And if, he cry'd, my words affect thy mind,
 Far from thy mind those words, ye whirlwinds
 bear,

And scatter them, ye storms, in empty air ! 444
 Crown, oh ye heav'ns, with joy his peaceful hours,
 And grant him to his spouse and native shores !

And blest be thou, my friend, Ulysses cries,
 Crown him with ev'ry joy, ye fav'ring skies ;
 To thy calm hours continu'd peace afford,
 And never, never may'st thou want this sword ! 450

Ver. 445.] Odious rhymes ! A more faithful and pleasing couplet may be constructed from those of Ogilby :

And you, ye Gods ! reward the pilgrim's toil
 With his dear wife, his friends, and native soil.

Ver. 450. *And never, never may'st thou want this sword.*] It can scarce be imagined how greatly this beautiful passage is misrepresented by Eustathius. He would have it to imply, *May I never want this sword*, taking *toi* adverbially: the presents of enemies were reckoned fatal, Ulysses therefore to avert the omen, prays that he may never have occasion to have recourse to this sword of Euryalus, but keep it amongst his treasures as a testimony of this reconciliation. This appears to be a very forced interpretation, and disagreeable to the general import of the rest of the sentence ; he addresses to Euryalus, to whom then can this

He said, and o'er his shoulder flung the blade:
 Now o'er the earth ascends the evening shade:
 The precious gifts th' illustrious heralds bear,
 And to the court th' embody'd peers repair.
 Before the queen Alcinous' sons unfold 455
 The vests, the robes, and heaps of shining gold;
 Then to the radiant thrones they move in state:
 Aloft, the king in pomp imperial sat.

Thence to the queen. O partner of our reign,
 O sole belov'd! command thy menial train 460
 A polish'd chest and stately robes to bear,
 And healing waters for the bath prepare:
 That bath'd, our guest may bid his sorrows cease,
 Hear the sweet song, and taste the feast in peace.
 A bowl that flames with gold, of wond'rous frame,
 Ourselves we give, memorial of our name: 466

compliment be naturally paid but to Euryalus? *Thou hast given me a sword, says he, may thy days be so peaceable as never to want it!* This is an instance of the polite address, and the forgiving temper, of Ulysses. P.

Ver. 452.] These open vowels are most unpleasing. Thus?
 Now set the sun, and Night unwrapt her shade.

Ver. 454.] With more dignity, and a more palatable sound:
 The peers, embody'd, to the court repair.

Ver. 459.] *Paradise Lost*, v. 28.
 O sole, in whom my thoughts find all repose.

Ver. 464.] There is an unpleasant concurrence of harsh and similar sounds. Thus, perhaps, more agreeably:
 The banquet taste, and hear the song in peace.

Ver. 465.] Or, more fully:
*To all these gifts, a bowl of wond'rous frame,
 All gold, I add, memorial of my name.*

To raise in off'rings to almighty Jove,
And every God that treads the courts above.

Instant the queen, observant of the king,
Commands her train a spacious vase to bring, 470
The spacious vase with ample streams suffice,
Heap high the wood, and bid the flames arise.
The flames climb round it with a fierce embrace,
The fuming waters bubble o'er the blaze.
Herself the chest prepares: in order roll'd 475
The robes, the vests are rang'd, and heaps of gold:
And adding a rich dress inwrought with art,
A gift expressive of her bounteous heart,
Thus spoke to Ithacus: To guard with bands
Insoluble these gifts, thy care demands: 480
Lest, in thy slumbers on the wat'ry main,
The hand of Rapine make our bounty vain.

Then bending with full force, around he roll'd
A labyrinth of bands in fold on fold,
Clos'd with Circæan art. A train attends 485
Around the bath: the bath the king ascends:

Ver. 474.] A correspondent rhyme was at hand:

The fuming waters bubble o'er the *vast*.

Ver. 476.] Or, with more fidelity:

The *beauteous gifts* are rang'd, the vests and gold.

Ver. 483.] More faithfully:

Then *straight he fits the lid, and round it roll'd*—.

Ver. 485. *Clos'd with Circæan art.*—] Such passages as these have more of nature than art, and are too narrative, and different from modern ways of speaking, to be capable of much

(Untasted joy, since that disastrous hour,
 He sail'd ill-fated from Calypso's bow'r)
 Where, happy as the Gods that range the sky,
 He feasted ev'ry sense, with ev'ry joy. 490
 He bathes; the damsels with officious toil,
 Shed sweets, shed unguents, in a show'r of oil:

ornament in poetry. Eustathius observes that keys were not in use in these ages, but were afterwards invented by the Lacedæmonians; but they used to bind their carriages with intricate knots. Thus the Gordian knot was famous in antiquity. And this knot of Ulysses became a proverb, to express any insolvable difficulty, ὁ τῷ Ὀδυσσεύει διαμνός; this is the reason why he is said to have learned it from Circe; it was of great esteem amongst the ancients, and not being capable to be untied by human art, the invention of it is ascribed, not to a man, but to a Goddess.

A Poet would now appear ridiculous if he should introduce a Goddess only to teach a hero such an art, as to tie a knot with intricacy: but we must not judge of what has been, from what now is; customs and arts are never at a stay, and consequently the ideas of customs and arts are as changeable as those arts and customs: this knot in all probability was in as high estimation formerly, as the finest watch-work or machines are at this day; and were a person famed for an uncommon skill in such works, it would be no absurdity in the language of poetry, to ascribe his knowledge in them to the assistance of a Deity. P.

Ver. 489.] The rhymes will not pass. Thus?

For then th' enamour'd nymph's assiduous care
 Gave e'en the blifs of Gods themselves to share.

Chapman is not contemptible:

But all the time he spent in her abode,
 He liv'd respected, as he were a God.

Ver. 492.] Our ingenious translator seems to imitate a very happy verse of Milton, Par. Lost, viii. 517.

— — — fresh gales and gentle airs
 Whisper'd it to the woods, and from their wings
 Flung rose, flung odours from the spicy shrub.

Then o'er his limbs a gorgeous robe he spreads,
And to the feast magnificently treads. 494

Full where the dome its shining valves expands,
Nauficæa blooming as a Goddess stands,
With wond'ring eyes the hero she survey'd,
And graceful thus began the royal maid.

Hail God-like stranger! and when heav'n
restores

To thy fond wish thy long-expected shores, 500
This ever grateful in remembrance bear,
To me thou ow'st, to me, the vital air.

O royal maid, Ulysses straight returns,
Whose worth the splendours of thy race adorns,
So may dread Jove (whose arm in vengeance
forms 505

The writhen bolt, and blackens heav'n with
storms,)

Restore me safe, thro' weary wand'rings tost,
To my dear country's ever-pleasing coast,

Ver. 493.] I should prefer,

Then o'er his limbs a gorgeous *vest* he *throws*;
Then to the feast, *with step majestic*, goes.

Ver. 503.] Sad rhymes! Thus?

O royal maid! whose worth (*the chief replies*)
With the full splendours of thy lineage vies—.

Ver. 507.] Or, with better rhymes,

Restore me safely, thro' the billowy main,
To the dear bosom of my home again;
As in this *breast* while *vital* spirit glows.

As while the spirit in this bosom glows,
 To thee, my Goddess, I address my vows ; 510
 My life, thy gift I boast ! He said, and sat,
 Fast by Alcinous on a throne of state.
 Now each partakes the feast, the wine prepares,
 Portions the food, and each his portion shares.
 The bard an herald guides : the gazing throng 515
 Pay low obeisance as he moves along :
 Beneath a sculptur'd arch he sits enthron'd,
 The peers encircling form an awful round.
 Then from the chine, Ulysses carves with art
 Delicious food, an honorary part ; 520

Ver. 510. *To thee, my Goddess, I address my vows.*] This may seem an extravagant compliment, especially in the mouth of the wife Ulysses, and rather profane than polite. Dacier commends it as the highest piece of address and gallantry ; but perhaps it may want explication to reconcile it to decency. Ulysses only speaks comparatively, and with relation to that one action of her saving his life : “ As therefore, says he, I owe my thanks to the “ heavens for giving me life originally, so I ought to pay my “ thanks to thee for preserving it ; thou hast been to me as a “ Deity. To preserve a life, is in one sense to give it.” If this appears not to soften the expression sufficiently, it may be ascribed to an overflow of gratitude in the generous disposition of Ulysses ; he is so touched with the memory of her benevolence and protection, that his soul labours for an expression great enough to represent it, and no wonder if in this struggle of thought, his words fly out into an excessive but laudable boldness. P.

Ver. 517.] These are no rhymes. Thus? more faithfully :
 Beneath a column tall the bard he plac'd :
 The bard a tribe of guests encircling grac'd.

Ver. 519. — *From the chine Ulysses carves with art.*] Were this literally to be translated, it would be that Ulysses cut a piece from the chine of the white-toothed boar, round which there was

This, let the Master of the Lyre receive,
 A pledge of love ! 'tis all a wretch can give.
 Lives there a man beneath the spacious skies,
 Who sacred honours to the Bard denies ?

The Muse the Bard inspires, exalts his mind ; 525
 The Muse indulgent loves th' harmonious kind.

The herald to his hand the charge conveys,
 Not fond of flatt'ry, nor unpleas'd with praise.

When now the rage of hunger was allay'd,
 Thus to the Lyrist wife Ulysses said. 530

O more than man ! thy soul the Muse inspires,
 Or Phœbus animates with all his fires :

much fat. This looks like burlesque to a person unacquainted with the usages of antiquity : but it was the highest honour that could be paid to Demodocus. The greatest heroes in the Iliad are thus rewarded after victory, and it was esteemed an equivalent for all dangers. So that what Ulysses here offers to the Poet, is offered out of a particular regard and honour to his poetry. P.

Ver. 525.] Or thus :

The Muse herself the minstrel train inspires ;
 Their mind irradiates, and their bosom fires.

Ver. 531. — *Thy soul the Muse inspires,*
Or Phœbus animates with all his fires.]

Ulysses here ascribes the songs of Demodocus to immediate inspiration ; and Apollo is made the patron of the Poets, as Eustathius observes, because he is the God of Prophecy. He adds, that Homer here again represents himself in the person of Demodocus : it is he who wrote the war of Troy with as much faithfulness, as if he had been present at it ; it is he who had little or no assistance from former relations of that story, and consequently receives it from Apollo and the Muses. This is a secret but artful insinuation that we are not to look upon the Iliad as all fiction and fable, but in general as a real history, related with as much certainty as if the Poet had been present at those memorable actions.

For who by Phœbus uninform'd, could know
 The woe of Greece, and sing so well the woe?
 Just to the tale, as present at the fray, 535
 Or taught the labours of the dreadful day:
 The song recalls past horrors to my eyes,
 And bids proud Ilion from her ashes rise.
 Once more harmonious strike the sounding string,
 Th' Epæan fabrick, fram'd by Pallas, sing: 540
 How stern Ulysses, furious to destroy,
 With latent heroes sack'd imperial Troy.
 If faithful thou record the tale of Fame,
 The God himself inspires thy breast with flame:

Plutarch in his chapter of reading poems admires the conduct of Homer with relation to Ulysses: he diverts Demodocus from idle fables, and gives him a noble theme, the destruction of Troy. Such subjects suit well with the sage character of Ulysses. It is for the same reason that he here passes over in silence the amour of Mars and Venus, and commends the song at the beginning of this book, concerning the contention of the worthies before Troy: an instruction, what songs a wise man ought to hear, and that Poets should recite nothing but what may be heard by a wise man. P.

To prevent a similarity of rhymes to those of the couplet just proposed, I would thus substitute in the present passage:

What praises, matchless bard! to thee belong!
 'The Muse divine, or Phœbus, prompts thy song.

Ver. 536.] More accurately,

Or some spectator taught that dreadful day.

Ver. 537.] A spirited couplet, invented by our translator.

Ver. 543.] His author's meaning is but ill represented here. Chapman is faithful, and not inelegant:

With all which if you can as well enchant,
 As with expression quicke and elegant

And mine shall be the task, henceforth to raise
In ev'ry land, thy monument of praise. 546

Full of the God he rais'd his lofty strain,
How the Greeks rush'd tumultuous to the main :
How blazing tents illumin'd half the skies,
While from the shores the winged navy flies : 550
How ev'n in Ilium's walls, in deathful bands,
Came the stern Greeks by Troy's assisting hands :
All Troy up-heav'd the steed ; of diff'ring mind,
Various the Trojans counsell'd ; part consign'd

You sung the rest ; I will pronounce you clear
Inspir'd by God, past all that ever were.

Thus ?

This great adventure should thy tuneful lay
In faithful measures to our ear convey,
Then through the spacious world these lips proclaim
Thy raptures kindled by celestial flame.

Ver. 551.] A material circumstance of his author is suppressed.
Thus, with greater accuracy :

How in Troy's forum, fill'd with Græcians, stood
(Ulysses led their bands) the fashion'd wood.

Ver. 554.] *Various the Trojans counsell'd*—] It is observable
that the Poet gives us only the heads of this song, and though he
had an opportunity to expatiate and introduce a variety of noble
images, by painting the fall of Troy, yet this being foreign to
his story, he judiciously restrains his fancy, and passes on to the
more immediate actions of the *Odyssey*. Virgil, lib. ii. of his
Æneis, has translated these verses :

“ Scinditur incertum studia in contraria vulgus :
“ At Capys, & quorum melior sententia menti,
“ Aut Pelago Danaum insidias suspectaque dona
“ Præcipitare jubent, subjectisque urere flammis ;
“ Aut terebrare cavas uteri & tentare latebras.”

Scaliger prefers these before those of Homer, and says that Homer
trifles in describing so particularly the divisions of the Trojan

The monster to the sword, part sentence gave 555
 To plunge it headlong in the whelming wave ;
 Th' unwise award to lodge it in the tow'rs,
 An off'ring sacred to the immortal pow'rs :
 Th' unwise prevail, they lodge it in the walls,
 And by the Gods' decree proud Ilion falls ; 560
 Destruction enters in the treach'rous wood,
 And vengeful Slaughter, fierce for human blood.

He sung the Greeks stern-issuing from the steed,
 How Ilion burns, how all her fathers bleed :
 How to thy dome, Deiphobus ! ascends 565
 The Spartan king ; how Ithacus attends,

counsels: that Virgil chuses to burn the horse, rather than describe it as thrown from the rocks: for how should the Trojans raise it thither? Such objections are scarce worthy of a serious answer, for it is no difficulty to imagine that the same men who heaved this machine into Troy, should be able to raise it upon a rock: and as for the former objection, Virgil recites almost the same divisions in counsel as Homer, nay borrows them, with little variation.

Aristotle observes the great art of Homer, in naturally bringing about the discovery of Ulysses to Alcinous by this song. He calls this a Remembrance; that is, when a present object stirs up a past image in the memory, as a picture recalls the figure of an absent friend: thus Ulysses hearing Demodocus sing to the harp his former hardships, breaks out into tears, and these tears bring about his discovery. P.

Ver. 562.] More elegantly, perhaps,

And vengeful Slaughter, *thirsting* human blood.

Ver. 563.] The figurative expressions of the original may be more clearly preserved thus:

How from the steed the Gracians pour'd around,
 He sang ; and Ilion levell'd with the ground.

(Horrid as Mars) and how with dire alarms
He fights, subdues : for Pallas strings his arms.

Thus while he sung, Ulysses' griefs renew,
Tears bathe his cheeks, and tears the ground
bedew :

As some fond matron views in mortal fight
Her husband falling in his country's right :

Ver. 569.] A more just representation of this *simile* may be seen in Ogilby's version, corrected and completed :

Thus sang the minstrell, whilst Ulysses sleeps
His cheeks with tears : and, as a woman weeps,
Her dearest lord embracing on the plain,
For his dear children and his country slain :
He in the pangs of death convulsive lies ;
She clasps the corse, and rends the air with cries :
Each strike her back and shoulders with their spear,
To bondage then the wretched victim tear ;
From the dear object of her love to part
Constrain'd, grief wastes her eyes, and care her heart.
So from the sluices—

Ver. 571. *As some fond matron—*.] This is undoubtedly a very moving and beautiful comparison ; but it may be asked if it be proper to compare so great a hero as Ulysses to a woman, the weakness of whose sex justifies her tears ? Besides she appears to have a sufficient cause for her sorrows, as being under the greatest calamities ; but why should Ulysses weep ? Nothing but his valour and success is recorded, and why should this be an occasion of sorrow ? Eustathius replies, that they who think that Ulysses is compared to the matron, mistake the point of the comparison : whereas the tears alone of Ulysses are intended to be compared to the tears of the matron. It is the sorrow of the two persons, not the persons themselves, that is represented in the comparison. But there appears no sufficient cause for the tears of Ulysses ; this objection would not have been made, if the subject of the song had been considered ; it sets before his eyes all the calamities of a long war, all the scenes of slaughter of friends and enemies that he had beheld

Frantick thro' clashing fwords she runs, she flies,
 As ghastly pale he groans, and faints, and dies;
 Close to his breast she grovels on the ground, 575
 And bathes with floods of tears the gaping wound;
 She cries, she shrieks; the fierce insulting foe
 Relentless mocks her violence of woe:
 To chains condemn'd, as wildly she deplores;
 A widow, and a slave on foreign shores. 580

So from the sluices of Ulysses' eyes
 Fast fell the tears, and sighs succeeded sighs:
 Conceal'd he griev'd: the King observ'd alone
 The silent tear, and heard the secret groan:
 Then to the Bard aloud: O cease to sing, 585
 Dumb be thy voice, and mute the tuneful string:
 To ev'ry note his tears responsive flow,
 And his great heart heaves with tumultuous woe;
 Thy lay too deeply moves: then cease the lay,
 And o'er the banquet ev'ry heart be gay: 590
 This social right demands: for him the sails
 Floating in air, invite th' impelling gales:

in it: it is also to be remembered, that we have only the abridgment of the song, and yet we see spectacles of horror, blood, and commiseration. Tears discover a tender, not an abject spirit. Achilles is not less a hero for weeping over the ashes of Patroclus, nor Ulysses for lamenting the calamities and deaths of thousands of his friends. P.

Ver. 583.] Compare the version of these lines above, verse 91.

Ver. 586.] Pope, in his Elegy:

Deaf the prais'd ear, and mute the tuneful tongue.

Ver. 588.] Or, more closely to his author:

And heaves his bosom with unceasing woe.

His are the gifts of love: the wife and good
Receive the stranger as a brother's blood.

But, friend, discover faithful what I crave, 595
Artful concealment ill becomes the brave:
Say what thy birth, and what the name you
bore,

Impos'd by parents in the natal hour?

(For from the natal hour distinctive names,
One common right, the great and lowly claims:)
Say from what city, from what regions toft, 601
And what inhabitants those regions boast?
So shalt thou instant reach the realm assign'd,
In wond'rous ships self-mov'd, instinct with
mind;

Ver. 593.] The Greek expression of this passage is superlatively beautiful, but neither preserved nor attempted, as it should appear, by any translator. The reader must not expect an adequate delineation of it in the subjoined effort, which can pretend to nothing beyond fidelity:

A suppliant pilgrim he a brother deems,
Whose bosom Virtue's slightest touch can feel.

A passage in Macbeth comes the nearest to Homer's expression, of any that recurs to my memory: iv. 2.

— — — — He loves not us:

He wants the natural touch:

and this seems very apposite.

Ver. 597.] A bad couplet, but not easily mended: *Thus?* more closely:

Without disguise be then thy name disclos'd;
The name, thy parents and thy friends impos'd.

Ver. 601.] The rhymes may be improved thus:

Say, from what city, from what distant coast?

Ver. 604. *In wond'rous ships self-mov'd, instinct with mind.*]

Vol. II.

Q

No helm secures their course, no pilot guides;
 Like man intelligent, they plough the tides, 606
 Conscious of every coast, and every bay,
 That lies beneath the sun's all-seeing ray;
 Tho' clouds and darkness veil th' encumber'd sky,
 Fearless thro' darkness and thro' clouds they
 fly:

610

There is not a passage that more outrages all the rules of credibility than the description of these ships of Alcinous. The Poet inserts these wonders only to shew the great dexterity of the Phæacians in navigation; and indeed it was necessary to be very full in the description of their skill, who were to convey Ulysses home in despite of the very God of the Ocean. It is for the same reason that they are described as sailing almost invisibly, to escape the notice of that God. Antiquity animated every thing in Poetry; thus Argo is said to have ~~had a mast made~~ of Dodonæan oak, endued with the faculty of speech. But this is defending one absurdity, by instancing in a fable equally absurd; all that can be said in defence of it is, that such extravagant fables were believed, at least by the vulgar, in former ages; and consequently might be introduced without blame in poetry; if so, by whom could a boast of this nature be better made, than by a vain Phæacian? Besides, these extravagancies let Ulysses into the humour of the Phæacians, and in the following books he adapts his story to it, and returns fable for fable. It must likewise certainly be a great encouragement to Ulysses to find himself in such hands as could so easily restore him to his country: for it was natural to conclude, that though Alcinous was guilty of great amplification, yet that his subjects were very expert navigators. P.

[Ver. 608.] This thought is foreign to his author. Better, perhaps:

They pass, unerring, thro' the floating way.

[Ver. 610.] Or, more melodiously to my ears:

Thro' clouds and darkness, *unappal'd*, they fly.

Tho' tempests rage, tho' rolls the swelling main,
 The seas may roll, the tempests rage in vain;
 Ev'n the stern God that o'er the waves presides,
 Safe as they pass, and safe repass the tides,
 With fury burns; while careless they convey 615
 Promiscuous every guest to every bay.
 These ears have heard my royal sire disclose
 A dreadful story big with future woes,
 How Neptune rag'd, and how, by his command,
 Firm rooted in a surge a ship should stand 620

Ver. 611.] This couplet is a fanciful appendage by the translator. Thus?

Tho' blasts tempestuous scour the swelling main,
 Tempestuous blasts pour out their rage in vain.

Ver. 619. — — — — — *How, by his command,*

Firm rooted in the surge a ship should stand.]

The ancients, as Eustathius observes, mark these verses with an obelisk and asterism. The obelisk shewed that they judged what relates to the oracle was misplaced, the asterism denoted that they thought the verses very beautiful. For they thought it not probable that Alcinous would have called to memory this prediction and the menace of Neptune, and yet persisted to conduct to his own country the enemy of that Deity: whereas if this oracle be supposed to be forgotten by Alcinous, (as it will, if these verses be taken away) then there will be an appearance of truth, that he who was a friend to all strangers, should be persuaded to land so great and worthy a hero as Ulysses in his own dominions, and therefore they reject them to the 13th of the Odyssey. But, as Eustathius observes, Alcinous immediately subjoins,

But this the Gods may frustrate or fulfill,

As suits the purpose of th' eternal will.

And therefore the verses may be very proper in this book, for Alcinous believes that the Gods might be prevailed upon not to

A monument of wrath : how mound on mound
Should bury these proud tow'rs beneath the
ground.

fulfil this denunciation. It has been likewise remarked that the conduct of Alcineus is very justifiable: the Phæacians had been warned by an oracle, that an evil threatened them for the care they should shew to a stranger: yet they forbear not to perform an act of piety to Ulysses, being persuaded that men ought to do their duty, and trust the issue to the goodness of the Gods. This will seem to be more probable, if we remember Alcineus is ignorant that Ulysses is the person intended by the prediction, so that he is not guilty of a voluntary opposition to the Gods, but really acts with piety in assisting his guest, and only complies with the common laws of hospitality.

It is but a conjecture, yet it is not without probability, that there was a rock which looked like a vessel, in the entrance of the haven of the Phæacians, the fable may be built upon this foundation, and because it was environed by the ocean, the transformation might be ascribed to the God of it. P.

Ver. 621. — — — — — *How mound on mound*

Should bury these proud tow'rs beneath the ground.]

The Greek word is *ἀμφωμάδην*, which does not necessarily imply that the city should be buried actually, but that a mountain should surround it, or cover it round; and in the thirteenth book we find that when the ship was transformed into a rock, the city continues out of danger. Eustathius is fully of opinion, that the city was threatened to be overwhelmed by a mountain; the Poet, says he, invents this fiction to prevent posterity from searching after this isle of the Phæacians, and to preserve his story from detection of falsification; after the same manner as he introduces Neptune and the rivers of Troy, bearing away the wall which the Greeks had raised as a fortification before their navy. But Dacier in the omissions which he inserts at the end of the second volume of her *Odyssey*, is of a contrary opinion, for the mountain is not said to cover the city, but to threaten to cover it: as appears from the thirteenth book of the *Odyssey*, where Alcineus commands a sacrifice to the Gods to avert the execution of this denunciation.

But this the Gods may frustrate or fulfill,
 As suits the purpose of th' eternal will. 624
 But say thro' what waste regions hast thou stray'd,
 What customs noted, and what coasts survey'd?
 Possess'd by wild barbarians fierce in arms,
 Or men, whose bosom tender pity warms?
 Say why the fate of Troy awak'd thy cares,
 Why heav'd thy bosom, and why flow'd thy
 tears ? 630

But the difference in reality is small, the city is equally threatened to be buried, as the vessel to be transformed; and therefore Alcinous might pronounce the same fate to both, since both were threatened equally by the prediction: it was indeed impossible for him to speak after any other manner, for he only repeats the words of the oracle, and cannot foresee that the sacrifice of the Phæacians would appease the anger of Neptune. P.

The following substitution is a safer representation of the original:

A monument of wrath! and, here convey'd,
 O'er-gloom our city with it's horrid shade.

But the former paragraph is unfaithful also to the original, which can be seen truly in a literal version only:

Neptune he said, some trim Phæacian ship,
 From convoy sailing home, would wreck at sea,
 And with a mountain huge our city shroud.

Compare book xiii. verse 172.

Ver. 623.] This couplet is perfectly good, in simplicity of expression, in ease of measure, and the fidelity of translation.

Ver. 625.] Compare book i. verse 5, and book vi. verse 141.

Ver. 629.] These rhymes are inaccurate, and the remaining paragraph is slovenly and imperfectly represented. I shall submit a substitution to the candour of the reader:

Say, why in floods of tears thy sorrow rose,
 Pour'd to the tale of Greek and Trojan woes?

Just are the ways of heav'n: from heav'n proceed
The woes of man; heav'n doom'd the Greeks to
bleed,

A theme of future song! Say then if slain
Some dear-lov'd brother prefs'd the Phrygian
plain?

Or bled some friend, who bore a brother's part, 635
And claim'd by merit, not by blood, the heart?

These woes, by heaven decreed, to man belong,
The future subject of the minstrel's song.
Some dear relation there, perchance, might fall,
Thy wife's fond fire, beneath the Trojan wall;
Or son-in-law belov'd! who fondness claim,
Next to a parent's ever-honour'd name.
Some virtuous friend might bleed: congenial mind!
Sweet sympathy of soul with soul entwin'd!
For sure a friend deserves, discreet and true,
The warm affection to a brother due.

Ver. 635. *Or bled some friend, who bore a brother's part,
And claim'd by merit, not by blood, the heart?*]

This excellent sentence of Homer at once guides us in the choice, and instructs us in the regard, that is to be paid to the person of a friend. If it be lawful to judge of a man from his writings, Homer had a soul susceptible of real friendship, and was a lover of sincerity. It would be endless to take notice of every casual instruction inserted in the *Odyssey*; but such sentences shew Homer to have been a man of an amiable character as well as excellent in poetry: the great abhorrence he had of lies cannot be more strongly express'd than in those two passages of the ninth *Iliad*, and in the fourteenth *Odyssey*: in the first of which he makes the man of the greatest soul, Achilles, bear testimony to his aversion of them; and in the latter declares, that "the poorest man, though compelled by the utmost necessity, ought not to stoop to such a practice." In this place he shews that worth creates a kind of relation, and that we are to look upon a worthy friend, as a brother.

This book takes up the whole thirty-third day, and part of the evening: for the council opens in the morning, and at sun-setting the Phæacians return to the palace from the games; after which Ulysses bathes and sups, and spends some time of the evening in discoursing, and hearing the songs of Demodocus. Then Alcinous requests him to relate his own story, which he begins in the next book, and continues it through the four subsequent books of the *Odyssey*.

P.

This book takes up the whole night-day, and part of the evening: for the council opens in the morning, and as finishing the Phæacians return to the palace from the games, after which Ulysses bathes and sups, and spends some time of the evening in dreaming, and hearing the songs of Demodocus. Then Alcinoüs requests him to relate his own story, which he begins in the next book, and continues it through the four subsequent books of the *Odyssey*.

THE
NINTH BOOK
OF THE
ODYSSEY.

NINTH BOOK

O D Y S S E Y

THE ARGUMENT.

The adventures of the Cicons, Lotophagi, and Cyclops.

ULYSSES begins the relation of his adventures; how after the destruction of Troy, he with his companions made an incursion on the Cicons, by whom they were repulsed; and meeting with a storm, were driven to the coast of the Lotophagi. From thence they sailed to the land of the Cyclops, whose manners and situation are particularly characterised. The giant Polyphemus and his cave described; the usage Ulysses and his companions met with there; and lastly, the method and artifice by which he escaped.

P.

THE ARGUMENT.

The adventures of the Cyclops, Polyphemus, and Circe;
JULIUS begins the relation of his adventures;
but after the definition of Troy, he tells his com-
patriots much in language of the Cyclops, by whom they
were rescued; and meeting with a storm, were driven
to the coast of the Isthmus. From thence they sailed
to the land of the Cyclops, whose manners and situation
are particularly described. The Giant Polyphemus
and his cave described; the wiles Ulysses and his com-
patriots met with there; and lastly, the method and
artifice by which he escaped.

NOTE PRELIMINARY.

AS we are now come to the episodical part of the *Odyſſey*, it may be thought neceſſary to ſpeak ſomething of the nature of episodes.

As the action of the epic is always one, entire, and great action; ſo the moſt trivial episodes muſt be ſo interwoven with it, as to be neceſſary parts, or convenient, as Mr. Dryden obſerves, to carry on the main deſign; either ſo neceſſary, as without them the poem muſt be imperfect, or ſo convenient, that no others can be imagined more ſuitable to the place in which they ſtand: there is nothing to be left void in a firm building, even the cavities ought not to be filled up with ruſh or ſtraw, but with materials of the ſame kind, though of leſs pieces, and fitted to the main fabrick.

Ariſtotle tells us, that what is comprehended in the firſt platform of the fable is proper, the reſt is episode: let us examine the *Odyſſey* by this rule: the ground-work of the poem is, a prince abſent from his country ſeveral years, Neptune hinders his return, yet at laſt he breaks through all obſtacles, and returns, where he finds great diſorders, the authors of which he puniſhes, and reſtores peace to his kingdoms. This is all that is eſſential to the model; this the Poet is not at liberty to change; this is ſo neceſſary, that any alteration deſtroys the deſign, ſpoils the fable, and makes another poem of it. But episodes are changeable; for inſtance, though it was neceſſary that Ulyſſes being abſent ſhould ſpend ſeveral years with foreign princes, yet it was not neceſſary that one of theſe princes ſhould be Antiphates, another Alcinous, or that Circe or Calypſo ſhould be the perſons who entertained him: it was in the Poet's choice to have changed theſe perſons and ſtates, without changing his deſign or fable. Thus though theſe adventures or episodes become parts of the ſubject after they are choſen, yet they are not originally eſſential to the ſubject. But in what ſenſe then are they neceſſary? The reply is, Since the abſence of Ulyſſes was abſolutely neceſſary, it follows that not being at home, he muſt be in ſome other country; and therefore though the Poet was at liberty to make uſe of none of theſe particular adventures, yet it was not in his choice to make uſe of none at all; if theſe had been omitted, he muſt have ſubſtituted others, or elſe he would have omitted part of the matter contained in his model, *viz.* the adventures of a perſon long abſent from his country; and the poem would have been defective. So that

NOTE PRELIMINARY.

episodes are not actions, but parts of an action. It is in poetry, as Aristotle observes, as in painting; a painter puts many actions into one piece, but they all conspire to form one entire and perfect action: a Poet likewise uses many episodes, but all those episodes taken separately finish nothing, they are but imperfect members, which altogether make one and the same action, like the parts of a human body, they all conspire to constitute the whole man.

In a word, the episodes of Homer are complete episodes; they are proper to the subject, because they are drawn from the ground of the fable; they are so joined to the principal action, that one is the necessary consequence of the other, either truly or probably: and lastly, they are imperfect members which do not make a complete and finished body; for an episode that makes a complete action, cannot be part of a principal action; as is essential to all episodes.

An episode may then be defined, "A necessary part of an action, extended by probable circumstances." They are part of an action, for they are not added to the principal action, but only dilate and amplify that principal action: thus the Poet to shew the sufferings of Ulysses brings in the several episodes of Polyphemus, Scylla, the Syrens, &c. But why should the words, "extended by probable circumstances," enter the definition? Because the sufferings of Ulysses are proposed in the model of the fable in general only, but by relating the circumstances, the manner how he suffered is discovered; and this connects it with the principal action, and shews very evidently the necessary relation the episode bears to the main design of the *Odyssey*. What I have said, I hope, plainly discovers the difference between the episodic and principal action, as well as the nature of episodes. See *Bosfu* more largely upon this subject. P.

THE
NINTH BOOK
OF THE
ODYSSEY.

THEN thus Ulysses. Thou, whom first in
fway,
As first in virtue, these thy realms obey;
How sweet the products of a peaceful reign!
The heav'n-taught Poet, and enchanting strain;

N O T E S.

Ver. 3. *How sweet the products of a peaceful reign, &c.*] This passage has given great joy to the criticks, as it has afforded them the ill-natured pleasure of railing, and the satisfaction of believing they have found a fault in a good writer. It is fitter, say they, for the mouth of Epicurus than for the sage Ulysses, to extol the pleasures of feasting and drinking in this manner: he whom the Poet proposes as the standard of human wisdom, says Rapin, suffers himself to be made drunk by the Phæacians. But it may rather be imagined, that the critick was not very sober when he made

The well-fill'd palace, the perpetual feast, 5
A land rejoicing, and a people blest !

the reflection ; for there is not the least appearance of a reason for that imputation. Plato indeed in his third book *de Repub.* writes, that what Ulysses here speaks is no very proper example of temperance ; but every body knows that Plato, with respect to Homer, wrote with great partiality. Athenæus in his twelfth book gives us the following interpretation. Ulysses accommodates his discourse to the present occasion ; he in appearance approves of the voluptuous lives of the Phæacians, and having heard Alcinous before say, that feasting and singing, &c. was their supreme delight ; he by a seasonable flattery seems to comply with their inclinations : it being the most proper method to attain his desires of being conveyed to his own country. He compares Ulysses to the Polypus, which is fabled to assume the colour of every rock to which he approaches: thus Sophocles,

Νόμι πρὸς ἀνδρὶ σῶμα Πολύπυ, ὅπως
Πίττα τράπισθαι γησίῃσιν φρονήματι.

That is, " In your accesses to mankind observe the Polypus, " and adapt yourself to the humour of the person to whom you " apply." Eustathius observes that this passage has been condemned, but he defends it after the very same way with Athenæus.

It is not impossible but that there may be some compliance with the nature and manners of the Phæacians, especially because Ulysses is always described as an artful man, not without some mixture of dissimulation : but it is no difficult matter to take the passage literally, and give it an irreproachable sense. Ulysses had gone through innumerable calamities, he had lived to see a great part of Europe and Asia laid desolate by a bloody war ; and after so many troubles, he arrives among a nation that was unacquainted with all the miseries of war, where all the people were happy, and passed their lives with ease and pleasures : this calm life fills him with admiration, and he artfully praises what he found praiseworthy in it ; namely, the entertainments and musick, and passes over the gallantries of the people, as Dacier observes, without any mention. Maximus Tyrius fully vindicates Homer. It is my opinion, says that author, that the Poet, by representing these guests in the midst of their entertainments, delighted with the song and musick, intended to recommend a more noble pleasure

How goodly seems it, ever to employ
 Man's social days in union and in joy;
 The plenteous board high-heap'd with cates divine,
 And o'er the foaming bowl the laughing wine! 10

than eating and drinking, such a pleasure as a wise man may imitate, by approving the better part, and rejecting the worse, and chusing to please the ear rather than the belly. 12 Dissert.

If we understand the passage otherwise, the meaning may be this. I am persuaded, says Ulysses, that the most agreeable end which a king can propose, is to see a whole nation in universal joy, when musick and feasting are in every house, when plenty is on every table, and wines to entertain every guest: this to me appears a state of the greatest felicity.

In this sense Ulysses pays Alcinous a very agreeable compliment; as it is certainly the most glorious aim of a king to make his subjects happy, and diffuse an universal joy through his dominions: he must be a rigid censor indeed who blames such pleasures as these, which have nothing contrary in them to virtue and strict morality; especially as they here bear a beautiful opposition to all the horrors which Ulysses had seen in the wars of Troy, and shew Phæacia as happy as Troy was miserable. I will only add, that this agrees with the oriental way of speaking; and in the poetical parts of the scriptures, the voice of melody, feasting and dancing, are used to express the happiness of a nation. P.

This verse has no prototype in the original. Thus?

What bliss to hear, amid this jovial throng,
 The tuneful lyrist and his heavenly song?

What bliss the palace, fill'd with many a guest—:

for the rhimes of the *third* couplet are not admissible in correct poetry. But our Poet seems to have derived his unauthorized thought from Chapman's version:

In any common weale, what more doth give

Note of the just and blessed empery,

Than to see Comfort universally

Cheare up the people.

Ver. 9.] Or thus, with less superfluity of expression, and more closeness:

Amid these joys, why seeks thy mind to know
Th' unhappy series of a wand'rer's woe;
Remembrance sad, whose image to review,
Alas! must open all my wounds anew?

And oh, what first, what last shall I relate, 15
Of woes unnumber'd sent by Heav'n and Fate?

Know first the man (tho' now a wretch distressed)
Who hopes thee, Monarch, for his future guest.
Behold Ulysses! no ignoble name,
Earth sounds my wisdom, and high heav'n my
fame. 20

How sweet the board high-heap'd with eatos divine!

In copious cups dispens'd, nectareous wine!

Ver. 15.] The following couplet is perfectly literal:

What first, what next, what last, shall be disclos'd

Of woes-unnumber'd, by the Gods impos'd?

not that I mean to prefer it to the version before us.

Ver. 19. *Behold Ulysses!*——] The Poet begins with declaring the name of Ulysses: the Phæacians had already been acquainted with it by the song of Demodocus, and therefore it could not fail of raising the utmost attention and curiosity (as Eustathius observes) of the whole assembly, to hear the story of so great a hero. Perhaps it may be thought that Ulysses is ostentatious, and speaks of himself too favourably; but the necessity of it will appear, if we consider that Ulysses had nothing but his personal qualifications to engage the Phæacians in his favour. It was therefore necessary to make those qualifications known, and this was not possible to be done but by his own relation, he being a stranger among strangers. Besides, he speaks before a vain-glorious people, who thought even boasting no fault. It may be questioned whether Virgil be so happy in those respects, when he puts almost the same words into the mouth of Æneas;

“ Sum pius Æneas, raptos qui ex hoste penates

“ Classe veho mecum, famâ super æthera notus.”

My native foil is Ithaca the fair,
Where high Neritus waves his woods in air: //

For his boast contributes nothing to the re-establishment of his affairs, for he speaks to the Goddess Venus. Yet Scaliger infinitely prefers Virgil before Homer, though there be no other difference in the words, than *raptos qui ex haste penates*, instead of

— — — Ὅς πᾶσι δόλοισιν
Ἀνθρώποισι μέλω. — — —

He questions whether subtilties, or δόλοι, ever raised any person's glory to the heavens; whereas that is the reward of piety. But the word is to be understood to imply Wisdom, and all the stratagems of war, &c. according to the first verse of the Odyssey,

The man for Wisdom's various arts renown'd.

He is not less severe upon the verses immediately preceding.

Σοὶ δ' ἑμὰ κῆδεα θυμὸς ἐνὶ στήθεσσι γονέειν, &c.

which lines are undoubtedly very beautiful, and admirably express the number of the sufferings of Ulysses; the multitude of them is so great, that they almost confound him; and he seems to be at a loss where to begin, how to proceed, or where to end; and they agree very well with the proposition in the opening of the Odyssey, which was to relate the sufferings of a brave man. The verses which Scaliger quotes are

“Infandum regina jubes renovare dolorem;

“Trojanas ut opes, &c.”

Omnia sanè non sine sua divinitate; and he concludes, that Virgil has not so much imitated Homer, as taught us how Homer ought to have wrote. P.

I am not acquainted with any passage in ancient or modern poetry more interesting, to myself at least, than this discovery of Ulysses to the Phæacians: and our incomparable translator has exerted himself with great success in his representation of it.

Ver. 21. — — — Ithaca the fair,

Where high Neritus, &c.]

Eustathius gives various interpretations of this position of Ithaca; some understand it to signify that it lies low; others explain it to signify that it is of low position, but high with respect to the neighbouring islands; others take *παννυσία* (*excellentissima*) in

Dulichium, Samè, and Zacynthus crown'd
 With shady mountains, spread their isles around.
 (These to the north and night's dark regions run,
 Those to Aurora and the rising sun.) 26

Low lies our isle, yet blest in fruitful stores;
 Strong are her sons, tho' rocky are her shores;
 And none, ah none so lovely to my sight,
 Of all the lands that heav'n o'erspreads with light!

another sense to imply the excellence of the country, which though it lies low, is productive of brave inhabitants, for Homer immediately adds ἀγαθὴ κυροῖρόφος. Strabo gives a different exposition; Ithaca is χαμαλῆ, as it lies near to the continent, and πανωπελάτη as it is the utmost of all the islands towards the north, πρὸς ἄρκτον, for thus πρὸς ῥέρον is to be understood. So that Ithaca, adds he, is not of a low situation, but as it lies opposed to the continent, nor the most lofty (ὕψηλοτάτη) but the most extreme of the northern islands; for so πανωπελάτη signifies. Dacier differs from Strabo in the explication of πρὸς ἡν τ' ἡλίου τε, which he believes to mean the South; she applies the words to the East, or South-east, and appeals to the maps which so describe it. It is the most northern of the islands, and joins to the continent of Epirus; it has Dulichium on the east, and on the south Samos and Zacynthus. P.

Ver. 22.] This vicious accent he found in Chapman and Ogilby. Hobbes is correct. Thus? more exactly:

Where his *thick* woods waves Neritus in air.

Ver. 23.] Thus Ogilby:

Dulichium, Samos, Zanthus, *crown'd* with wood.

Ver. 24.] Or, more justly to his author:

With *spreading foliage*, *range* their isles around.

Ver. 26.] Chapman probably suggested these rhymes: but conformity to the original demands the following corrections:

Low, *tow'rd*s Aurora and the rising sun,

Lies our *rough* island; blest'd in *generous* stores

Of *hardy* sons—

In vain Calypso long constrain'd my stay, 31
 With sweet, reluctant, amorous delay;
 With all her charms as vainly Circe strove,
 And added magick, to secure my love.
 In pomps or joys, the palace or the grot, 35
 My country's image never was forgot,
 My absent parents rose before my sight,
 And distant lay contentment and delight.

Ver. 31. *In vain Calypso* —] Eustathius observes, that Ulysses repeats his refusal of the Goddess Calypso and Circe in the same words, to shew Alcinoüs, by a secret denial, that he could not be induced to stay from his country, or marry his daughter: he calls Circe *Δολέισσα*, because she is skilled in magical incantations: he describes Ithaca with all its inconveniencies, to convince Alcinoüs of his veracity, and that he will not deceive him in other circumstances, when he gives so disadvantageous a character of a country for which he expresses so great a fondness; and lastly, in relating the death of his friends, he seems to be guilty of a tautology, in *θάνατόν τι μέρον τι*. But Aulus Gellius gives us the reason of it, *Atrocitatem rei bis idem dicendo auxit, inculcavitque, non igitur illa ejusdem significationis repetitio, ignava & frigida videri debet.* P.

Compare b. i. v. 21. by Fenton, probably the original artist.

Ver. 36.] This should have been delivered as a general sentiment, in conformity to his author:

Our country's image never is forgot,
 Our absent parents rise before our sight,
 And distant lies contentment and delight.

But the translation is by no means accurate. Thus? very faithfully:

If from our friends in climes remote we live,
 'Midst all the bliss that wealth and plenty give,
 Our soul expatiates homeward still for rest;
 Our parents' dear idea still controuls our breast!

or,

Still rise our home, our parents, to the sight,
 And soothe the soul with unimpair'd delight,

Hear then the woes, which mighty Jove ordain'd
 To wait my passage from the Trojan land. 40
 The winds from Ilion to the Cicons' shore,
 Beneath cold Iſmarus, our vessels bore.
 We boldly landed on the hostile place,
 And sack'd the city, and destroy'd the race;

Ver. 39.] The rhyme is bad. Perhaps, thus:

— — — which mighty Jove had plan'd—.

Ver. 41. — — — *to the Cicons' shore.*] Here is the natural and true beginning of the *Odyssey*, which comprehends all the sufferings of Ulysses, and these sufferings take their date immediately after his leaving the shores of Troy; from that moment he endeavours to return to his own country, and all the difficulties he meets with in returning, enter into the subject of the poem. But it may then be asked, if the *Odyssey* does not take up the space of ten years, since Ulysses wastes so many in his return; and is not this contrary to the nature of epick poetry, which is agreed must not at the longest exceed the duration of one year, or rather campaign? The answer is, the Poet lets all the time pass which exceeds the bounds of epick action, before he opens the poem; thus Ulysses spends some time before he arrives at the island of Circe, with her he continues one year, and seven with Calypso; he begins artificially at the conclusion of the action, and finds an opportunity to repeat the most considerable and necessary incidents which preceded the opening of the *Odyssey*; by this method he reduces the duration of it into less compass than the space of two months. This conduct is absolutely necessary, for from the time that the Poet introduces his hero upon the stage, he ought to continue his action to the very end of it, that he may never afterwards appear idle or out of motion: this is verified in Ulysses; from the moment he leaves the island of Ogygia to the death of the suitors, he is never out of view, never idle; he is always either in action, or preparing for it, till he is re-established in his dominions. If the Poet had followed the natural order of the action, he, like Lucan, would not have wrote an epick poem, but an history in verse. P.

Ver. 44. *And sack'd the city* — — —] The Poet assigns no

Their wives made captive, their possessions shar'd,
 And ev'ry soldier found a like reward. 46
 I then advis'd to fly; not so the rest,
 Who staid to revel, and prolong the feast:
 The fatted sheep and fable bulls they slay,
 And bowls flow round, and riot wastes the day. 50
 Meantime the Cicons, to their holds retir'd,
 Call on the Cicons, with new fury fir'd,
 With early morn the gather'd country swarms,
 And all the continent is bright with arms:
 Thick, as the budding leaves or rising flow'rs 55
 O'erspread the land, when spring descends in
 show'rs:

All expert soldiers, skill'd on foot to dare,
 Or from the bounding courser urge the war.

reason why Ulysses destroys this city of the Ciconians, but we may learn from the Iliad that they were auxiliaries of Troy, book the second.

With great Euphemus the Ciconians move,
 Sprung from Træzenian Cæus, lov'd of Jove.
 And therefore Ulysses assaults them as enemies. *Eustathius.* P.
 Ver. 47.] I know not, whether the following substitution be preferable to the present faulty rhymes:

— — — not so the throng,
 Who staid to revel, and the feast prolong.
 Ver. 51.] The sense would be better compressed in a single couplet, with the rhymes of Ogilby:

Meanwhile, the routed Cicons spread th' alarm;
 With early morn their numerous neighbours arm.

Ver. 57.] Vicious rhymes. Thus?
 They, warriors skill'd, on foot to battle go,
 Or from the chariot fiercely meet the foe.

Now fortune changes (so the Fates ordain)
 Our hour was come to taste our share of pain. 60
 Close at the ships the bloody fight began,
 Wounded they wound, and man expires on man.
 Long as the morning sun increasing bright
 O'er heav'n's pure azure spread the growing light,
 Promiscuous death the form of war confounds, 65
 Each adverse battle gor'd with equal wounds:
 But when his ev'ning wheels o'erhung the main,
 Then conquest crown'd the fierce Ciconian train.
 Six brave companions from each ship we lost,
 The rest escape in haste, and quit the coast. 70

Ver. 63.] Compare Iliad viii. verse 83.

Ver. 69. *Six brave companions from each ship we lost.*] This is one of the passages which fell under the censure of Zoilus; it is very improbable, says that critick, that each vessel should lose six men exactly; this seems a too equal distribution to be true, considering the chance of battle. But it has been answered, that Ulysses had twelve vessels, and that in this engagement he lost seventy-two soldiers; so that the meaning is, that taking the total of his loss, and dividing it equally through the whole fleet, he found it amounted exactly to six men in every vessel. This will appear to be a true solution, if we remember that there was a necessity to supply the loss of any one ship out of the others that had suffered less: so that though one vessel lost more than the rest, yet being recruited equally from the rest of the fleet, there would be exactly six men wanting in every vessel. *Eustathius.* P.

Or, on account of the faulty rhymes, and with greater fidelity:

Six brave companions from each ship lay dead;
 In haste the rest from death and ruin fled.

Ogilby, with very slight correction, is by no means to be despised:

Six from each vessel of our crews were slain;
 The rest in safety reacht their ships again.

But, e'er we ply'd our oars, or canvass spread,
 We thrice invok'd the Manes of the dead.

With sails outspread we fly th' unequal strife,
 Sad for their loss, but joyful of our life.
 Yet as we fled, our fellows rites we pay'd,
 And thrice we call'd on each unhappy shade.

Meanwhile the God, whose hand the thunder
 forms,
 Drives clouds on clouds, and blackens heav'n
 with storms:

Wide o'er the waste the rage of Boreas sweeps,
 And Night rush'd headlong on the shaded deeps.

Ver. 74. *And thrice we call'd on each unhappy shade.*] This passage preserves a piece of antiquity: it was the custom of the Grecians, when their friends died upon foreign shores, to use this ceremony of recalling their souls, though they obtained not their bodies, believing by this method that they transported them to their own country: Pindar mentions the same practice,

Κίλισαι γὰρ ἰάν

Ψυχὰν κόμισσαι Φρίξου, &c.

That is, "Phrixus commands thee to call his soul into his own country." Thus the Athenians, when they lost any men at sea, went to the shores, and calling thrice on their names, raised a cenotaph or empty monument to their memories; by performing which solemnity, they invited the shades of the departed to return, and performed all rites as if the bodies of the dead had really been buried by them in their sepulchres. *Eustathius.*

The Romans as well as the Greeks followed the same custom: thus Virgil,

" — — — Et magnâ Manes ter voce vocavi."

The occasion of this practice arose from the opinion, that the souls of the departed were not admitted into the state of the happy, without the performance of the sepulchral solemnities. P.

Ver. 77.] Or, perhaps, as follows, not worse:

Wide o'er the waste bade raging Boreas fly;
 And Night rush'd headlong from the frowning sky.

Now here, now there, the giddy ships are borne,
 And all the rattling shrouds in fragments torn. 80
 We furl'd the sail, we ply'd the lab'ring oar,
 Took down our masts, and row'd our ships to shore.
 Two tedious days and two long nights we lay,
 O'erwatch'd and batter'd in the naked bay.
 But the third morning when Aurora brings, 85
 We rear the masts, we spread the canvas wings;
 Refresh'd, and careless on the deck reclin'd,
 We sit, and trust the pilot and the wind.
 Then to my native country had I fail'd:
 But the cape doubled, adverse winds prevail'd. 90
 Strong was the tide, which by the northern blast
 Impell'd, our vessels on Cythera cast.
 Nine days our fleet th' uncertain tempest bore
 Far in wide ocean, and from sight of shore:

Ver. 79.] Thus Ogilby:

And we, dispers'd, off from our course were *born*,
 Our masts were shatter'd, sails and tackle *torn*.

Ver. 84.] Or rather, if we wish fidelity, thus:

Whilst toil and sorrow pin'd our souls away.

Chapman is still more literal:

Labours and sorrowes eating up our minds.

Ver. 85.] Exactly:

When the third morn fair-tress'd Aurora brings:

that *epithet* is too beautiful and picturesque to be neglected: see my note on *the Rape of the Lock*, v. 130.

Ver. 92.] Homer says,

— — — our vessels *from* Cythera cast:

but our translator followed Chapman, who alone is erroneous:

— — — calling backe our flecte,

As far forth as Cythera.

The tenth we touch'd by various errours tost, 95
The land of Lotos, and the flow'ry coast.

Ver. 95. *The tenth we touch'd* —

The land of Lotos —

This passage has given occasion for much controversy: for since the Lotophagi in reality are distant from the Malean cape twenty-two thousand five hundred stades, Ulysses must sail above two thousand every day, if in nine days he sailed to the Lotophagi. This objection would be unanswerable, if we place the nation in the Atlantick ocean; but Dacier observes from Strabo, that Polybius examined this point, and thus gives us the result of it. This great historian maintains, that Homer has not placed the Lotophagi in the Atlantic Ocean, as he does the islands of Circe and Calypso, because it was improbable that in the compass of ten days the most favourable winds could have carried Ulysses from the Malean cape into that ocean; it therefore follows, that the Poet has given us the true situation of this nation, conformable to geography, and placed it as it really lies, in the Mediterranean; now in ten days a good wind will carry a vessel from Malea into the Mediterranean, as Homer relates.

This is an instance that Homer sometimes follows truth without fiction, at other times disguises it. But I confess I think Homer's poetry would have been as beautiful if he had described all his islands in their true positions: his inconsistency in this point, may seem to introduce confusion and ambiguity, when the truth would have been more clear, and as beautiful in his poetry.

Nothing can better shew the great deference which former ages paid Homer, than these defences of the learned ancients; they continually ascribe his deviations from truth, (as in the instance before us) to design, not to ignorance; to his art as a Poet, and not to want of skill as a geographer. In a writer of less fame, such relations might be thought errours, but in Homer they are either understood to be no errours, or if errours, they are vindicated by the greatest names of antiquity.

Eustathius adds, that the ancients disagree about this island: some place it about Cyrene, from Maurusia of the African Moors: it is also named Meninx, and lies upon the African coast, near the lesser Syrtis. It is about three hundred and fifty stades in

We climb'd the beach, and springs of water found,
 Then spread our hasty banquet on the ground.
 Three men were sent, deputed from the crew,
 (An herald one) the dubious coast to view, 100
 And learn what habitants possess the place.
 They went, and found a hospitable race;
 Not prone to ill, nor strange to foreign guest,
 They eat, they drink, and Nature gives the feast;
 The trees around them, all their fruit produce; 105
 Lotos, the name; divine nectareous juice!

length, and somewhat less in breadth: it is also named Lotophagitis from Lotos. P.

The rhymes are faulty, and the sense unfaithful. Thus?

The tenth, our wand'rings cease, the land we gain,

Whose men with flowery Lotos life sustain.

In the following account of these people, our translator is paraphrastical and inaccurate. For precision the reader must have recourse to Mr. Cowper.

Ver. 100. *An herald one.*] The reason why the Poet mentions the herald in particular, is because his office was sacred; and by the common law of nations his person inviolable: Ulysses therefore joins an herald in this commission, for the greater security of those whom he sends to search the country. *Eustathius.* P.

Ver. 106. *Lotos.*] Eustathius assures us, that there are various kinds of it. It has been a question whether it is an herb, a root, or a tree: he is of opinion, that Homer speaks of it as an herb; for he calls it *ἀνθὺν ἰδαγ*, and that the word *ἰπίνλοδον* is in its proper sense applied to the grazing of beasts, and therefore he judges it not to be a tree, or root. He adds, there is an Egyptian Lotos, which, as Herodotus affirms, grows in great abundance along the Nile in the time of its inundations; it resembles (says that historian in his Euterpe) a lily; the Egyptians dry it in the sun, then take the pulp out of it, which grows like the head of a

(Thence call'd Lotophagi) which whoso tastes,
 Infatiate riots in the sweet repasts,
 Nor other home nor other care intends,
 But quits his house, his country, and his friends:
 The three we sent, from off th' enchanting ground
 We dragg'd reluctant, and by force we bound:

poppy, and bake it as bread; this kind of it agrees likewise with the *Ἀδύων ἰδαγ* of Homer. Athenæus writes of the Lybian Lotos in the fourteenth book of his *Deipnosophist*; he quotes the words of Polybius in the twelfth book of his history, now not extant; that Historian speaks of it as an eye-witness, having examined the nature of it. "The Lotos is a tree of no great height, rough
 " and thorny: it bears a green leaf, somewhat thicker, and
 " broader than that of the bramble or briar; its fruit at first is
 " like the ripe berries of the myrtle, both in size and colour, but
 " when it ripens it turns to purple; it is then about the bigness
 " of an olive; it is round, and contains a very small kernel;
 " when it is ripe they gather it, and bruising it among bread-
 " corn, they put it up into a vessel, and keep it as food for their
 " slaves; they dress it after the same manner for their other
 " domesticks, but first take out the kernel from it: it has the taste
 " of a fig, or dates, but is of a far better smell: they likewise
 " make a wine of it, by steeping and bruising it in water; it has
 " a very agreeable taste, like wine tempered with honey. They
 " drink it without mixing it with water, but it will not keep
 " above ten days, they therefore make it only in small quantities,
 " for immediate use." Perhaps it was this last kind of Lotos,
 which the companions of Ulysses tasted; and if it was thus pre-
 pared, it gives a reason why they were overcome with it; for
 being a wine, it had the power of intoxication. P.

Ver. III.] Thus, more fully:

The three we dragg'd from off th' enchanting ground,
 Weeping, reluctant —.

He probably borrowed an *epithet* from Chapman:

I made out after, and was faine to sever

Th' enchanted knot.

The rest in haste forsook the pleasing shore,
 Or, the charm tasted, had return'd no more.
 Now plac'd in order on their banks, they sweep
 The sea's smooth face, and cleave the hoary deep;
 With heavy hearts we labour thro' the tide,
 To coasts unknown, and oceans yet untry'd.

The land of Cyclops first; a savage kind,
 Nor tam'd by manners, nor by laws confin'd: 120

Ver. 114. *The charm once tasted, had return'd no more.*] It must be confessed, that the effects of this Lotos are extraordinary, and seem fabulous; how then shall we reconcile the relation to credibility? The foundation of it might perhaps be no more than this: the companions of Ulysses might be willing to settle amongst these Lotophagi, being won by the pleasure of the place, and tired with a life of danger and the perils of seas. Or perhaps it is only an allegory, to teach us that those who indulge themselves in pleasures, are with difficulty withdrawn from them, and want an Ulysses to lead them by a kind of violence into the paths of glory. P.

Ver. 119. *The land of Cyclops first.*] Homer here confines himself to the true geography of Sicily: for, in reality, a ship may easily sail in one day from the land of the Lotophagi to Sicily: these Cyclops inhabited the western part of that island, about Drepan and Lilybæum. Bochart shews us, that they derive their name from the place of their habitation; for the Phœacians call them Chek-lub, by contraction for Chek-lalub; that is, the gulf of Lilybæum, or the men who dwell about the Lilybæan gulf. The Greeks (who understood not the Phœnician language) formed the word Cyclop, from Chek-lub, from the affinity of sound; which word in the Greek language, signifying a circular eye, might give occasion to fable that they had but one large round eye in the middle of their foreheads. Dacier.

Eustathius tells us, that the eye of Cyclops is an allegory, to represent that in anger, or any other violent passion, men see but one single object, as that passion directs, or see but with one eye: *ὅς ἐστιν ἓν, καὶ μέντοι ἑφ' ὅσον*: and passion transforms us into a kind of savages, and makes us brutal and sanguinary, like this Polypheme;

Untaught to plant, to turn the glebe and sow;
They all their products to free nature owe.

and he that by reason extinguishes such a passion, may, like Ulysses, be said to put out that eye that made him see but one single object.

I have already given another reason of this fiction; namely, their wearing a head-piece, or martial vizor, that had but one sight through it. The vulgar form their judgments from appearances; and a mariner, who passed these coasts at a distance, observing the resemblance of a broad eye in the forehead of one of these Cyclops, might relate it accordingly, and impose it as a truth upon the credulity of the ignorant: it is notorious that things equally monstrous have found belief in all ages.

But it may be asked if there were any such persons who bore the name of Cyclops? No less an historian than Thucydides informs us, that Sicily was at first possessed and inhabited by giants, by the Læstrigons and Cyclops, a barbarous and inhuman people: but he adds, that these savages dwelt only in one part of that island.

Cedrenus gives us an exact description of the Cyclops:

Εὐρύδης Ὀδυσσεὺς ἐπὶ τῶν Κύκλων ἐν Σικελίᾳ ἐν ἰὸν ὀφθαλμῷ, &c.

“Ulysses fell among the Cyclops in Sicily; a people not one-eyed, according to the mythologists, but men like other men, only of a more gigantick stature, and of a barbarous and savage temper.” From this description, we may see what Homer writes as a Poet, and what as an Historian; he paints these people in general agreeably to their persons, only disguises some features, to give an ornament to his relation, and to introduce the marvellous, which demands a place chiefly in Epick poetry.

What Homer speaks of the fertility of Sicily, is agreeable to history: it was called anciently *Ramani Imperii Horreum*. Pliny, lib. x. cap. 10. writes, that the Leontine plains bear for every grain of corn, an hundred. Diodorus Siculus relates in his history what Homer speaks in poetry, that the fields of Leontium yield wheat without the culture of the husbandman: he was an eye-witness, being a native of the island. From hence in general it may be observed, that wherever we can trace Homer, we find, if not historick truth, yet the resemblance of it; that is, as plain truth as can be related without converting his poem into an history. P.

[Ver. 121.] Ogilby is more close to his author, and might easily be polished into a tolerable couplet:

The soil untill'd a ready harvest yields,
 With wheat and barley wave the golden fields,
 Spontaneous wines from weighty clusters pour,
 And Jove descends in each prolifick show'r. 126
 By these no statutes and no rights are known,
 No council held, no monarch fills the throne,

Who, the Gods trusting, neither plant nor sow,
 Where all things without human labour grow.

I shall give a literal version of the passage to shew more advantageously the beauty of our Poet's execution:

— — — — confiding in th' immortal Gods,
 Their hands nor plant insert, nor plow the soil;
 Unfown, unplow'd, their crops spontaneous rise,
 Wheat, barley, vines, (whose ample grapes produce
 A copious vintage) fed by showers from Jove.

Ver. 126.] This verse is translated from Virgil's eclogue, vii. 67.

Jupiter et læto descendet plurimus imbri:
 And Jove descends in showers of kindly rain,
 as Dryden excellently renders it.

Ver. 127. *By these no statutes and no rights are known,
 No council held, no monarch fills the throne.*]

Plato (observes Spondanus) in his third book of laws, treats of government as practised in the first ages of the world; and refers to this passage of Homer; mankind was originally independant, every "Master of a family was a kind of king of his family," "and reigned over his wife and children like the Cyclopeans," according to the expression of Homer,

Τοῖσιν δ' ἔτ' ἀγοραὶ βεληφόροι, ἔτι δέμινες.

Aristotle likewise complains, that even in his times, in many places, men lived without laws, according to their own fancies, *ἢ ἵκατος ὡς βέλγεται, κυκλωτικῶς δέμινων παίδων, ἢ ἀλόχου*, referring likewise to this passage of Homer.

Dacier adds from Plato, that after the deluge, three manners of life succeeded among mankind; the first was rude and savage;

But high on hills or airy cliffs they dwell,
Or deep in caves whose entrance leads to hell. 130

men were afraid of a second flood: and therefore inhabited the summits of mountains, without any dependance upon one another, and each was absolute in his own family: the second was less brutal; as the fear of the deluge wore away by degrees; they descended towards the bottom of mountains, and began to have some intercourse: the third was more polished; when a full security from the apprehensions of a flood was established by time, they then began to inhabit the plains, and a more general commerce by degrees prevailing, they entered into societies, and established laws for the general good of the whole community. These Cyclopeans maintained the first state of life in the days of Ulysses; they had no intercourse with other societies, by reason of their barbarities, and consequently their manners were not at all polished by the general laws of humanity. This account agrees excellently with the holy Scriptures, and perhaps Plato borrowed it from the writings of Moses; after the deluge men retreated to the mountains for fear of a second flood; the chief riches, like these Cyclopeans, consisted in flocks and herds; and every master of a family ruled his house without any controul or subordination. P.

Ver. 128.] The proper *participle* is *bolden*. We might substitute,

No council meets.

Ver. 129. *But high on hills — — or deep in caves.*] This is said, to give an air of probability to the revenge which Ulysses takes upon this giant, and indeed to the whole story. He describes his solitary life, to shew that he was utterly destitute of assistance; and it is for the same reason, continues Eustathius, that the Poet relates that he left his fleet under a desert neighbouring island, namely to make it probable, that the Cyclops could not seize it, or pursue Ulysses, having no shipping. P.

Ver. 130.] An abominable line! without the least authority for the latter clause in his original. A very slight correction of Ogilby pleases me more:

These by no power supreme, or laws, are ty'd;

But in vast caves on mountain-tops reside:

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S

Each rules his race, his neighbour not his care,
Heedless of others, to his own severe.

Oppos'd to the Cyclopean coasts, there lay
An isle, whose hills their subject fields survey;
Its name Lachæa, crown'd with many a grove, 135
Where savage goats thro' pathless thickets rove:
No needy mortals here, with hunger bold,
Or wretched hunters, thro' the wint'ry cold
Pursue their flight; but leave them safe to
bound
From hill to hill, o'er all the desert ground, 140
Nor knows the soil to feed the fleecy care,
Or feels the labours of the crooked share;

*With private laws their wives and children sway;
Nor councils heed, nor law-givers obey.*

Ver. 134. *An isle, whose hills, &c.*] This little isle is now called *Ægusa*, which signifies the isle of goats. Cluverius describes it after the manner of Homer, *Prata mollia, & irrigua, solum fertile, portum commodum, fontes limpidos*. It is not certain whether the Poet gives any name to it; perhaps it had not received any in those ages, it being without inhabitants; though some take *Λάχνα* for a proper name, as is observed by Eustathius. P.

Ver. 135.] Our Poet injudiciously follows the opinion of some interpreters, mentioned by Eustathius, in making a proper name of an *epithet* signifying *little*. The version of Chapman is very exact:

— — — — But there stood
Another *little* ile, well stor'd with wood,
Betwixt this and the entry; neither nie
The Cyclops ile, nor yet farre off doth lie,

Ver. 138.] Thus Hobbes:

Nor wretched hunters ever enter in.

But uninhabited, unfill'd, unfown
 It lies, and breeds the bleating goat alone.
 For there no vessel with vermilion prore,
 Or bark of traffic, glides from shore to shore;
 The rugged race of savages, unskill'd
 The seas to traverse, or the ships to build,
 Gaze on the coast, nor cultivate the soil;
 Unlearn'd in all th' industrious arts of toil.
 Yet here all products and all plants abound,
 Sprung from the fruitful genius of the ground;
 Fields waving high with heavy crops are seen,
 And vines that flourish in eternal green,
 Refreshing meads along the murm'ring main,
 And fountains streaming down the fruitful
 plain.

A port there is, inclos'd on either side,
 Where ships may rest, unanchor'd and unty'd;

Ver. 144. *Bleating goat.*] It is exactly thus in the original, verse 124, *μυιάδας, balantes*; which Pollux, *lib. v.* observes not to be the proper term for the voice of goats, which is *φρυγανιάς*. P.

Ver. 153.] The translator misrepresents his author, and may be rectified by the following adjustment, which is exact:

There waving harvests soon would load the field,
 There vines unfading a full vintage yield:
 By the hoar ocean stretch the blooming meads;
 Deep is the soil, and fertile moisture feeds.

Ver. 157.] The latter clause is interpolated; perhaps, from Ogilby. Thus?

A port there is, where ships *secure* may ride,
May ride secure, unanchor'd and unty'd.

'Till the glad mariners incline to fail,
 And the sea whitens with the rising gale. 160
 High at its head, from out the cavern'd rock
 In living rills a gushing fountain broke :
 Around it, and above, for ever green
 The bushing alders form'd a shady scene.
 Hither some fav'ring God, beyond our thought, 165
 Thro' all-surrounding shade our navy brought ;
 For gloomy Night descended on the main,
 Nor glimmer'd Phœbe in th' ethereal plain :
 But all unseen the clouded island lay,
 And all unseen the surge and rolling sea, 170
 'Till safe we anchor'd in the shelter'd bay :

Ver. 161.] The rhyme is inaccurate. Our Poet could have included the verses in one good couplet:

High at it's head, beneath the rocky ground,
 Gush'd forth a limpid rill, with poplars crown'd.

Or, the rhymes of our Poet may thus be superseded :

High at it's head, from out the cavern'd ground,
 In limpid rills a fountain stream'd around.
 Above, high-floating and for ever green —.

Ver. 165. *Hither some fav'ring God* —] This circumstance is inserted with great judgment, Ulysses otherwise might have landed in Sicily, and fallen into the hands of the Cyclopeans, and consequently been lost inevitably : he therefore piously ascribes his safety, by being driven upon this desolate island, to the guidance of the Gods ; he uses it as a retreat, leaves his navy there, and passes over into Sicily in one single vessel, undiscovered by these gigantick savages ; this reconciles the relation to probability, and renders his escape practicable. *Eustathius.* P.

Ver. 167.] Or thus :

All-gloomy Night sat brooding on the main,
Nor Phœbe's glimmerings shew'd th' ætherial plain.

Ver. 170.] The rhyme is unhappily incorrect. Thus? with superiour fidelity :

Our fails we gather'd, cast our cables o'er,
 And slept secure along the sandy shore.
 Soon as again the rosy morning shone,
 Reveal'd the landscape and the scene unknown,
 With wonder seiz'd, we view the pleasing ground,
 And walk delighted, and expatiate round.
 Rous'd by the woodland nymphs, at early dawn,
 The mountain goats came bounding o'er the lawn:

No surges rolling landward we survey —

Ver. 177.] Or thus, with repetition;

We view transported, and expatiate round,

Nor would the Greek term be unsuccessfully represented by a beauty, elsewhere furnished by our translator:

Transported view, and ramble round and round.

Ver. 178. *The woodland nymphs.*] This passage is not without obscurity, and it is not easy to understand what is meant by *the daughters of Jupiter*. Eustathius tells us, the Poet speaks allegorically, and that he means to specify the plants and herbs of the field. Jupiter denotes the air, not only in Homer, but in the Latin Poets. Thus Virgil:

“Tum pater omnipotens fecundis imbris æther

“Conjūg in gremium lætæ descendit —”

and consequently the herbs and plants, being nourished by the mild air and fruitful rains, may be said to be the daughters of Jupiter, or offspring of the skies; and these goats and beasts of the field, being fed by these plants and herbs, may be said to be awakened by the daughters of Jupiter, that is, they awake to feed upon the herbage early in the morning. *Κῆρας Ἀδὲς, ἀλληγορικῶς αἱ τῶν φυτῶν ἀυξητικαὶ δυνάμεις, αἷς δ' ἑὶ ζῶας ποιοῦσι.* Thus Homer makes Deities of the vegetative faculties and virtues of the field. I fear such boldnesses would not be allowed in modern poetry.

It must be confessed that this interpretation is very refined: but I am sure it will be a more natural explication to take these for

In haste our fellows to the ships repair, 180
 For arms and weapons of the silvan war;
 Straight in three squadrons all our crew we part,
 And bend the bow, or wing the missile dart;
 The bounteous Gods afford a copious prey,
 And nine fat goats each vessel bears away: 185
 The royal bark had ten. Our ships complete
 We thus supply'd, (for twelve were all the fleet).

Here, till the setting sun roll'd down the light,
 We sat indulging in the genial rite:
 Nor wines were wanting; those from ample jars
 We drain'd, the prize of our Ciconian wars. 191
 The land of Cyclops lay in prospect near;
 The voice of goats and bleating flocks we hear,
 And from their mountains rising smokes appear. }

the real mountain nymphs (*Oreades*), as they are in many places of the *Odyssey*; the very expression is found in the sixth book,

— — — Νύμφαι νύμφαι Ἀνδρῶν — — —

and there signifies the nymphs attending upon Diana in her sports: and immediately after Ulysses, being awakened by a sudden noise, mistakes Nausicaa and her damsels for nymphs of the mountains or flocks. This conjecture will not be without probability, if we remember that these nymphs were huntresses, as is evident from their relation to Diana. Why then may not this other expression be meant of the nymphs that are fabled to inhabit the mountains? P.

Ver. 180.] Rhymes not justly correct. Thus? more closely:
 In haste our comrades from the vessels bear
 The bearded arrow and the quivering spear.

Ver. 194.] The full sense of his author may be thus exhibited:
 And noise of men; whilst rising smokes appear.

Now sunk the sun, and darkness cover'd o'er 195
 The face of things : along the sea-beat shore
 Sate we slept : but when the sacred dawn
 Arising glitter'd o'er the dewy lawn,
 I call'd my fellows, and these words address'd
 My dear associates, here indulge your rest : 200
 While, with my single ship, advent'rous I
 Go forth, the manners of yon men to try ;
 Whether a race unjust, of barb'rous might,
 Rude, and unconscious of a stranger's right ;
 Or such who harbour pity in their breast, 205
 Revere the Gods, and succour the distress ?
 This said, I climb'd my vessel's lofty side ;
 My train obey'd me and the ship unty'd.

Ver. 198.] Or thus:

With rising light impearl'd the dewy lawn.

Ver. 201. *While, with my single ship, advent'rous I.*] The reader may be pleas'd to observe, that the Poet has here given the reins to his fancy, and run out into a luxuriant description of *Ægusa* and *Sicily* : he refreshes the mind of the reader with a pleasing and beautiful scene, before he enters upon a story of so much horror, as this of the Cyclops.

A very sufficient reason may be assigned, why Ulysses here goes in person to search this land : he dares not, as Eustathius remarks, trust his companions : their disobedience among the *Ciconians*, and their unworthy conduct among the *Lotophagi*, have convinced him that no confidence is to be reposed in them : this seems probable, and upon this probability Homer proceeds to bring about the punishment of *Polypheme*, which the wisdom of Ulysses effects, and it is an action of importance, and consequently ought to be performed by the hero of the poem. P.

Ver. 203.] The reader may compare the translation of these verses at book vi. verse 141, and book viii. verse 627.

In order seated on their banks, they sweep
Neptune's smooth face, and cleave the yielding
deep. 210

When to the nearest verge of land we drew,
Fast by the sea a lonely cave we view,
High, and with dark'ning laurels cover'd o'er;
Where sheep and goats lay slumb'ring round the
shore.

Near this, a fence of marble from the rock, 215
Brown with o'er-arching pine, and spreading oak.
A giant-shepherd here his flock maintains
Far from the rest, and solitary reigns,
In shelter thick of horrid shade reclin'd;
And gloomy mischiefs labour in his mind. 220
A form enormous! far unlike the race
Of human birth, in stature, or in face;

Ver. 215.] These rhymes are justly exceptionable. Thus?
with more fidelity:

A marble fence ran round, high, deeply laid;
Tall pines and towering oaks diffus'd their shade.
But our Poet seiz'd what he found in Ogilby:

— — — cut from the rocks.
Appear'd a court built high with pines, and oaks.

Ver. 217.] There is something not perfectly unconstrained in
the second line of this couplet. Thus? in connection with the
substitution just proposed:

Far from the rest, beneath this gloom of rock,
A solitary giant kept his flock.

Ver. 221. *A form enormous! far unlike the race of human birth.*
Goropius Becanus, an Antwerpian, has wrote a large discourse to
prove, that there never were any such men as giants; contrary to
the testimony both of profane and sacred history: thus Moses

As some lone mountain's monstrous growth he
stood,
Crown'd with rough thickets, and a nodding wood.

speaks of the Rephaims of Aferoth, the Zamzummims of Ham, the Emims of Moab, and Anakims of Hebron. See Deut. ii. ver. 20. "That also was called a land of giants, it was a great people, and tall as the Zamzummims." Thus Goliath must be allowed to be a giant, for he was six cubits and a span, that is, nine feet and a span in height; his coat of mail weighed five thousand shekels of brass, about one hundred and fifty pounds: (but I confess others understand the lesser shekel) the head of his spear alone weighed six hundred shekels of iron, that is, about eighteen or nineteen pounds. We find the like relations in profane history: Plutarch in his life of Theseus says, that age was productive of men of prodigious stature, giants. Thus Diodorus Siculus; *Ægyptii scribunt, Isidis ætate, fuisse vasto corpore homines, quos Græci dixere gigantes.* Herodotus affirms that the body of Orestes was dug up, and appeared to be seven cubits long; but Aulus Gellius believes this to be an error. Josephus writes, l. xviii. c. 6. that Vitellius sent a Jew named Eleazar, seven cubits in height, as a present from Artabanus king of the Parthians, to Tiberius Cæsar; this man was ten feet and a half high. Pliny vii. 16. speaks of a man that was nine feet nine inches high; and in another place, vi. 30. *Sybartas, gentem Æthiopum Noma-dum, octona cubita longitudine excedere.*

Thus it is evident, that there have been men of very extraordinary stature in former ages. Though perhaps such instances were not frequent in any age or any nation. So that Homer only amplifies, not invents; and as there was really a people called Cyclopeans, so they might be men of great stature, or giants.

It may seem strange that in all ancient stories the first planters of most nations are recorded to be giants; I scarce can persuade myself but such accounts are generally fabulous; and hope to be pardoned for a conjecture which may give a seeming reason how such stories came to prevail. The Greeks were a people of very great antiquity; they made many expeditions, as appears from Jason, &c. and sent out frequent colonies: now the head of every colony was called *Ἀναξ*, and these adventurers being persons of great figure in story, were recorded as men of war, of might and renown,

I left my vessel at the point of land, ²²⁵
 And close to guard it, gave our crew command :
 With only twelve the boldest and the best,
 I seek th' adventure, and forsake the rest.

Then took a goatskin fill'd with precious wine,
 The gift of Maron, of Evantheus' line, ²³⁰
 (The priest of Phoebus at th' Ismarian shrine.)

In sacred shade his honour'd mansion stood
 Amidst Apollo's consecrated wood ;

through the old world : it is therefore not impossible but the Hebrews might form their word *Anac*, from the Greek ἀνάξ, and use it to denote persons of uncommon might and abilities. These they called *Anac*, and sons of *Anac* ; and afterwards in a less proper sense used it to signify men of uncommon stature, or giants. So that in this sense, all nations may be said to be originally peopled by a son of *Anac*, or a giant. But this is submitted as a conjecture to the reader's judgment. P.

Ver. 223.] Thus Ogilby :

Who a prodigious size shew'd when he stood,
 Like a tall mountain crown'd with stately wood.

Hobbes has treated his readers on this occasion with a metaphor, which diverted us heretofore in some part of these remarks, in a quotation from another poetaster :

It was a huge and ugly monster, and
 Lookt not unlike a rocky mountains head
 That does 'mongst other hills as under stand,
 With a great perriwig of trees o'erspread.

Ver. 229. *Precious wine, the gift of Maron.*] Such digressions as these are frequent in Homer, but I am far from thinking them always beauties : it is true, they give variety to poetry ; but whether that be an equivalent for calling off the attention of the reader from the more important action, and diverting it with small incidents, is what I much question. It is not indeed impossible but this Maron might have been the friend of Homer, and this praise of him will then be a monument of his grateful disposition ;

Him, and his house, heav'n mov'd my mind to save;
 And costly presents in return he gave :
 Seven golden talents to perfection wrought,
 A silver bowl that held a copious draught,
 And twelve large vessels of unmingled wine,
 Mellifluous, undecaying, and divine !
 Which now some ages from his race conceal'd,
 The hoary fire in gratitude reveal'd.
 Such was the wine : to quench whose fervent steam,
 Scarce twenty measures from the living stream

and in this view a beauty. It must be confessed that Ulysses makes use of this wine to a very good effect, viz. to bring about the destruction of Polypheme, and his own deliverance ; and therefore it was necessary to set it off very particularly, but this might have been done in fewer lines. As it now stands it is a little episode ; our expectations are raised to learn the event of so uncommon an adventure, when all of a sudden Homer breaks the story, and gives us a history of Maron. But I distrust my judgment much rather than Homer's.

Thus Ogilby :

And a barachio full of mighty wine, as now has said

Which Maron gave me who kept Phœbus shrine.

Ver. 238.] So, Chapman :

— fill'd with such wine,

As was incorruptible and divine :

Ver. 243. Scarce twenty measures from the living stream

To cool one cup suffic'd —]

There is no wine of so strong a body as to bear such a disproportionate quantity ; but Homer amplifies the strength of it to prepare the reader for its surprising effects immediately upon Polypheme.

Or, more faithfully :

Full twenty measures from the living stream

But cool'd one cup : with this the goblet crown'd

Gales of resistless fragrance breath'd around.

To cool one cup suffic'd : the goblet crown'd
 Breath'd aromatick fragrancies around.
 Of this an ample vase we heav'd aboard,
 And brought another with provisions stor'd.
 My soul foreboded I should find the bow'r
 Of some fell monster, fierce with barb'rous pow'r,
 Some rustick wretch, who liv'd in heav'n's de-
 spight,
 Contemning laws, and trampling on the right.
 The cave we found, but vacant all within,
 (His flock the giant tended on the green)

The thought of Homer, which I have endeavoured to represent by the word *refless*, is thus quaintly, but significantly, exhibited in Chapman's version :

Had you the odour smelt, and sent it cast,
 It would have vext you to forbear the taste.

Ver. 250. *Some rustick wretch, who liv'd, &c.*] This whole passage must be considered as told by a person long after the adventure was past, otherwise how should Ulysses know that this cave was the habitation of a savage monster before he had seen him? and when he tells us that himself and twelve companions went to search what people were inhabitants of this island? Eustathius and Dacier seem both to overlook this observation; for in a following note she condemns Ulysses for not flying from the island, as he was advised by his companions. But if, on the other hand, we suppose that Ulysses was under apprehensions, from the savageness of the place, of finding a savage race of people, it will be natural enough that his mind should forebode as much; and it appears from other passages, that this sort of instinctive preface was a favourite opinion of Homer's.

Ver. 251.] Or thus:

Contemning law divine and human right.

Ver. 252.] These shocking rhymes he filcht from Ogilby:

The cave we found, but found not him within;
 He fed his fleecy flocks upon the green.

But round the grot we gaze; and all we view,
 In order rang'd, our admiration drew: 255
 The bending shelves with loads of cheeses prest,
 The folded flocks each sep'rate from the rest,
 (The larger here, and there the lesser lambs,
 The new-fall'n young here bleating for their
 dams;
 The kid distinguish'd from the lambkin lies:) 260
 The cavern echoes with responsive cries.
 Capacious chargers all around were laid,
 Full pails, and vessels of the milking trade.
 With fresh provisions hence our fleet to store
 My friends advise me, and to quit the shore; 265
 Or drive a flock of sheep and goats away,
 Consult our safety, and put off to sea.
 Their wholesome counsel rashly I declin'd,
 Curious to view the man of monstrous kind,
 And try what social rites a savage lends: 270
 Dire rites alas! and fatal to my friends!

Thus, perhaps:

The cave we found; *no shepherd there was seen.*

Ver. 257.] His author dictates,

The *crowded* flocks—.

Ver. 261.] A paltry line, interpolated by the translator.

Ver. 266.] A couplet, perhaps, with Chapman's rhymes would be preferable to these:

First from the coats his cattle to convey;

Consult our safety then, and sail away.

Ver. 271.] Or thus, more agreeably to Homer's language:

Sad trial, view unlovely, to my friends!

Then first a fire we kindle, and prepare
 For his return with sacrifice and pray'r.
 The loaden shelves afford us full repast;
 We sit expecting. Lo! he comes at last. 275
 Near half a forest on his back he bore,
 And cast the pond'rous burden at the door.
 It thunder'd as it fell. We trembled then,
 And sought the deep recesses of the den.
 Now driv'n before him, thro' the arching rock, 280
 Came tumbling, heaps on heaps, th' unnumber'd
 flock:
 Big-udder'd ewes, and goats of female kind,
 (The males were penn'd in outward courts behind)
 Then, heav'd on high, a rock's enormous weight
 To the cave's mouth he roll'd, and clos'd the
 gate.
 (Scarce twenty-four wheel'd cars, compact and
 strong, 286
 The massy load could bear, or roll along.)

Ver. 272.] This devout couplet is expanded from the following words of his author:

A fire we lit for sacrifice.

Ver. 278.] Thus Ogilby:

Which *thunder'd* as he threw it on the ground:
 Amaz'd we fly, and dark *recesses* found.

I should prefer, for closer conformity to the Greek;

— — — We, *trembling* then
 Rush'd to the *dark recesses* of the den.

Ver. 282.] He borrows his *epithet* from Ogilby:

There his *full udder'd* ewes he milks.

He next betakes him to his ev'ning cares,
 And sitting down, to milk his flocks prepares;
 Of half their udders eases first the dams,
 Then to the mother's teat submits the lambs.
 Half the white stream to hard'ning cheese he
 prest,
 And high in wicker-baskets heap'd: the rest,
 Reserv'd in bowls, supply'd his nightly feast.
 His labour done, he fir'd the pile that gave
 A sudden blaze, and lighted all the cave.
 We stand discover'd by the rising fires;
 Alkance the giant glares, and thus inquires.

What are ye, guests? on what adventure, say,
 Thus far ye wander thro' the wat'ry way?

Ver. 290.] Thus the same translator:

— — — when all were milk'd, the lambs
 And wanton kids he lets forth to their dams.

Ver. 297.] This connection, between the fire and their discovery, seems natural and just, though not marked in the original, which may be verbally given thus:

Then lit the fire, and saw and question'd us.

But so Chapman too:

— — — he began his fire;
 Which blowne, he saw us:

and Hobbes:

He made a fire, and thereby spy'd us out;

with Dacier: "Il alluma du feu, & nous ayont apperçus, la
 " clarté du feu, il nous cria."

Ver. 299.] See this passage, rendered in book iii, verse 84, more diffusely. Our Poet seems to have had an eye on Ogilby, whose execution is curious:

Strangers, who are you, from whence come you, say?
 Merchants are you, or have you lost your way?

Pirates perhaps, who seek thro' seas unknown
The lives of others, and expose your own?

His voice like thunder thro' the cavern sounds:
My bold companions thrilling fear confounds,
Appall'd at sight of more than mortal man! 305
At length, with heart recover'd, I began.

From Troy's fam'd fields, sad wand'ers o'er the
main,

Behold the relicks of the Grecian train!
Thro' various seas by various perils tost, 309
And forc'd by storms, unwilling, on your coast;

Or piccaroons, who wander through the floods
To make a prey of honest peoples goods?

Ver. 307. *From Troy's fam'd fields, &c.*] This speech is very well adapted to make an impression upon Polypheme. Ulysses applies to move either his fears or his compassion; he tells him he is an unfortunate person, and comes as a suppliant; and if this prevails nothing, he adds, he is a subject of the great Agamemnon, who had lately destroyed a mighty kingdom: which is spoken to make him afraid to offer violence to the subject of a king who had power to revenge any injuries offered his people. To intimidate him further, he concludes with the mention of the Gods, and in particular of Jupiter, as avengers of any breach of the laws of hospitality: these are arguments well chosen to move any person, but an inhuman Polypheme. *Eustathius.* P.

Or thus? with more vivacity:

From Troy's fam'd fields, *lorn* wand'ers o'er the main,
See the sad relics of the Grecian train!

Ver. 309.] Our translator might glance on Chapman, whose version is simple and pleasing; and there find his faulty rhyme:

— — — Erring Grecians we

From Troy were turning homewards; but by force
Of adverse winds, in far diverted course,
Such unknowne waies tooke, and on rude seas tost
(As Jove decreed) are cast upon this coast.

Ver. 310.] This epithet *unwilling*, which is not furnished by

Far from our destin'd course, and native land,
 Such was our fate, and such high Jove's command!
 Nor what we are befits us to disclaim,
 Atrides's friends, (in arms a mighty name) 314
 Who taught proud Troy and all her sons to bow;
 Victors of late, but humble suppliants now!
 Low at thy knee thy succour we implore;
 Respect us, human, and relieve us, poor.
 At least some hospitable gift bestow;
 'Tis what the happy to the unhappy owe: 320
 'Tis what the Gods require: those Gods revere,
 The poor and stranger are their constant care;
 To Jove their cause, and their revenge belongs,
 He wanders with them, and he feels their wrongs.
 Fools that ye are! (the savage thus replies, 325
 His inward fury blazing at his eyes)

Homer, implies no great compliment of engaging form or agreeable speech to soothe the formidable stranger; and reminds me of a couplet in Hudibras, part iii. cant. i. verse 1185.

Didst thou not love her then? speak true.

No more (quoth he) than I love you.

Ver. 313.] The following is a literal version of this passage:

The host of Agamemnon, Atreus' son,
 Ourselves we stile; whose glory scales the sky:
 He sackt so great a city, and destroy'd
 So many people!

Military heroism could not be depicted in truer colours.

Ver. 325.] Ogilby's version of this passage bids *loud* defiance to the delicacy of modern manners:

Then roughly he reply'd: A fool thou art,
 Or stranger: I not value Gods a—.

Ver. 326.] This line is added by the invention of the translator.

Or strangers, distant far from our abodes,
 To bid me rev'rence or regard the Gods.
 Know then we Cyclops are a race, above 329
 Those air-bred people, and their goat-nurs'd Jove:
 And learn, our power proceeds with thee and thine,
 Not as he wills, but as ourselves incline.
 But answer, the good ship that brought ye o'er,
 Where lies she anchor'd? near, or off the shore?

Thus he. His meditated fraud I find, 335
 (Vers'd in the turns of various human kind)
 And cautious, thus. Against a dreadful rock,
 Fast by your shore the gallant vessel broke.
 Scarce with these few I 'scap'd; of all my train, 339
 Whom angry Neptune whelm'd beneath the
 main;

The scatter'd wreck the winds blew back again.]

He answer'd with his deed. His bloody hand
 Snatch'd two, unhappy! of my martial band;

Ver. 330.] For this happy turn of the standing epithet, *ægis-bearing* Jove, our Poet was indebted to his predecessors. So Chapman:

We Cyclops care not for your *goat-fed* Jove:
 and thus Ogilby:

We Cyclops not *goat-foster'd* Jove regard.

Ver. 337.] Imperfect rhymes. Thus?

— — — *Full on the rocky shore,*

At your isle's verge, our gallant vessel bore.

Ver. 342.] Dryden, at the parallel passage of Virgil, *Æn.* iii.
 818.

These eyes beheld, when with his spacious *band*
 He seiz'd two captives of our Grecian *band*.

And dash'd like dogs against the stony floor : 344
The pavement swims with brains and mingled
gore.

Torn limb from limb, he spreads his horrid feast ;
And fierce devours it like a mountain beast :

Ver. 344. *And dash'd like dogs ———*
The pavement swims, &c.]

There is a great beauty in the versification in the original.

Σὺν δὲ δύν μαρνας, ὥς Κυλάνας ποτὶ γαίῃ
Κόπῃ· ἐκ δ' ἰκίφαλῳ χαμάδις ῥίι, δύν δὲ γαίαν.

Dionysius Halicarn. takes notice of it, in his Dissertation upon placing words : when the companions of Ulysses, says that author, are dash'd against the rock, to express the horror of the action, Homer dwells upon the most inharmonious harsh letters and syllables : he no where uses any softness, or any run of verses to please the ear. Scaliger injudiciously condemns this description ; “ Homer, (says he) makes use of the most offensive and loathsome “ expressions, more fit for a butcher's shambles than the majesty “ of heroick poetry.” Macrobius, lib. v. cap. 13. of his *Saturnalia*, commends these lines of Homer, and even prefers them before the same description in Virgil ; his words are, *Narrationem facti nudam Maro posuit, Homerus πάθος miscuit, & dolore narrandi invidiam crudelitatis æquavit.* And indeed he must be a strange critick that expects soft verses upon a horrible occasion, whereas the verses ought, if possible, to represent the thought they are intended to convey ; and every person's ear will inform him that Homer has not in this passage executed this rule unsuccessfully. P.

Ogilby renders thus :

— — — like whelps, and dash'd against the floor,
Sprinkling the ground with reeking brains and gore.

I know not, if the following variation will be deemed an improvement :

Dasht on the ground, like dogs ! The stony floor
Swims with bespatter'd brains and gushing gore.

Dryden, in the parallel place of Virgil :

With spouting blood the purple pavement swims.

He sucks the marrow, and the blood he drains,
Nor entrails, flesh, nor solid bone remains.

We see the death from which we cannot move, 350
And humbled groan beneath the hand of Jove.

His ample maw with human carnage fill'd,
A milky deluge next the giant swill'd;
Then stretch'd in length o'er half the cavern'd
rock,

Lay senseless, and supine, amidst the flock. 355

To seize the time, and with a sudden wound
To fix the slumb'ring monster to the ground,
My soul impels me; and in act I stand
To draw the sword; but Wisdom held my hand.

A deed so rash had finish'd all our fate, 360
No mortal forces from the lofty gate

Could roll the rock. In hopeless grief we lay,
And sigh, expecting the return of day.

Now did the rosy-finger'd morn arise,
And shed her sacred light along the skies 365

Ver. 351.] Thus, conformably to the words of his author:
And stretch with tears despairing hands to Jove.

Ver. 361.] Or, with more simplicity and fidelity:
*Our force too feeble from the lofty gate
To push the rock.*

Ver. 363.] We may thus consult the nicety of Homer's language:

And groaning wait the kindly beams of day.

Ver. 365.] There is an unusual tardiness in this verse. It may be accelerated thus:

And shed her sacred radiance thro' the skies.

He wakes, he lights the fire, he milks the dams,
 And to the mother's teat submits the lambs.
 The task thus finish'd of his morning hours,
 Two more he snatches, murders, and devours.
 Then pleas'd and whistling, drives his flock before;
 Removes the rocky mountain from the door, 371
 And shuts again: with equal ease dispos'd,
 As a light quiver's lid is op'd and clos'd.
 His giant voice the echoing region fills:
 His flocks, obedient, spread o'er all the hills. 375

Thus left behind, e'en in the last despair
 I thought, devis'd, and Pallas heard my prayer.
 Revenge, and doubt, and caution work'd my
 breast;

But this of many counsels seem'd the best:
 The monster's club within the cave I spy'd, 380
 A tree of stateliest growth, and yet undry'd,
 Green from the wood; of height and bulk so vast,
 The largest ship might claim it for a mast.

Ver. 374.] This embellishment is not from Homer, but Dacier:
*"Faisant retentir toute la campagne du son effroyable de son chalu-
 meau."*

Ver. 382.] Our Poet much curtails his author here; of whom
 the following version is literal:

Green from the wood; cut off to help his steps,
 When dry'd. Our eyes it's monst'rous bulk compar'd,
 To the tall mast of some large merchant ship,
 That skims the spacious deep with twenty oars:
 Such was it's length, it's thickness such, to view.

This shorten'd of its top, I gave my train
 A fathom's length, to shape it and to plain ; 385
 The narrow'r end I sharpen'd to a spire ;
 Whose point we harden'd with the force of fire,
 And hid it in the dust that strow'd the cave.
 Then to my few companions, bold and brave,
 Propos'd, who first the vent'rous deed should try ?
 In the broad orbit of his monstrous eye 391
 To plunge the brand, and twirl the pointed wood,
 When slumber next should tame the man of blood.
 Just as I wish'd, the lots were cast on four :
 Myself the fifth. We stand and wait the hour. 395
 He comes with ev'ning : all his fleecy flock
 Before him march, and pour into the rock :

Ver. 385.] So Chapman :

— — — — which I, in part, hew'd small,

And cut a fathome off.

Ver. 388.] Hobbes is precise :

And laid it by with *dung* all cover'd o'er.

And so Chapman. Our translator follows Ogilby :

— — — — — then thrust,

Of which his cave had store, amidst the *dust*.

Ver. 392.] Rather,

To *grind* the brand of *bard* and pointed wood.

Ver. 394. *The lots were cast* ———] Ulysses bids his friends to cast lots ; this is done to shew that he would not voluntarily expose them to so imminent danger. If he had made the choice himself, they whom he had chosen might have thought he had given them up to destruction, and they whom he had rejected might have judged it a stain upon them as a want of merit, and so have complained of injustice ; but by this method he avoids these inconveniencies.

Not one, or male or female staid behind ;
 (So fortune chanc'd, or so some God design'd)
 Then heaving high the stone's unwieldy weight,
 He roll'd it on the cave, and clos'd the gate. 401
 First down he sits, to milk the woolly dams,
 And then permits their udder to the lambs.
 Next seiz'd two wretches more, and headlong cast,
 Brain'd on the rock ; his second dire repast. 405
 I then approach'd him reeking with their gore,
 And held the brimming goblet foaming o'er :

Ver. 398.] The proper force of his author is not to be discovered through this translation. We may rectify it thus :

*None, male or female, lest he then behind ;
 Or from suspicion, or so some God design'd,*

Ver. 399. *Or so some God design'd.*] Ulysses ascribes it to the influence of the Gods that Polypheme drives the whole flock into his den, and does not separate the females from the males as he had before done ; for by this accident Ulysses makes his escape, as appears from the following part of the story. Homer here uses the word *ᾠσάμενος*, to shew the suspicion which Polypheme might entertain that Ulysses had other companions abroad who might plunder his flocks ; and this gives another reason why he drove them all into his cave, namely for the greater security. P.

Ver. 404.] This part is very ill done : I shall attempt something more exact :

*When all his work was order'd as before,
 He snatch'd for supper two companions more.
 Then to the Cyclops with these words I went,
 And a full bowl of purple wine present :*

in which effort almost every word of Homer is exhibited, without interpolation.

Ver. 405.] A mistake of the translator. This was the *third* meal. See verses 343 and 369.

Cyclop! since human flesh has been thy feast,
 Now drain this goblet, potent to digest:
 Know hence what treasures in our ship we lost,
 And what rich liquors other climates boast. 411
 We to thy shore the precious freight shall bear,
 If home thou send us, and vouchsafe to spare.
 But oh! thus furious, thirsting thus for gore,
 The sons of men shall ne'er approach thy shore,
 And never shalt thou taste this nectar more. 416 }

He heard, he took, and pouring down his throat
 Delighted, swill'd the large luxurious draught.
 More! give me more, he cry'd: the boon be thine,
 Whoe'er thou art that bear'st celestial wine! 420
 Declare thy name; not mortal is this juice,
 Such as th' unblest Cyclopean climes produce,
 (Tho' sure our vine the largest cluster yields,
 And Jove's scorn'd thunder serves to drench our
 fields)

Ver. 408.] Faulty rhymes! Thus?

Cyclop! *receive* this goblet *from thy guest*:
Wine with thy meal of human flesh digest.

Ver. 410.] Or thus, with correcter rhymes and more fidelity:
 Know hence what treasures in our ship *were stor'd*,
 And what rich liquors other *climes afford*.

Ver. 417.] Bad rhymes! I would propose, as follows, a more faithful version:

He heard, he took; and, *to his inmost soul*
Enraptur'd, swill'd the large luxurious *bowl*.

Ver. 424.] He goes wide of his author here. Thus?
 And Jove's *own showers* but fertilize our fields.

But this descended from the blest abodes, 425
A rill of nectar, streaming from the Gods.

He said, and greedy grasp'd the heady bowl,
Thrice drain'd, and pour'd the deluge on his soul.
His sense lay cover'd with the dozy fume;
While thus my fraudulent speech I reassume. 430
Thy promis'd boon, O Cyclop! now I claim,
And plead my title: Noman is my name.

Ver. 425.] Or thus, for a reason perpetually stated:

This juice, of blissful origin, distils:
From founts ambrosial and nectareous rills.

Ver. 428.] The latter clause of this verse is nobly conceived, with an energetic diction, characteristic of the true powers of poetry. The next verse is prosaic in comparison.

Ver. 432. — — *Noman is my name.*] I will not trouble the reader with a long account of *ἄνις*, to be found in Eustathius, who seems delighted with this piece of pleasantry; nor with what Dacier observes, who declares she approves of it extremely, and calls it a very happy imagination. If it were modesty in me to dissent from Homer, and two commentators, I would own my opinion of it, and acknowledge the whole to be nothing but a collusion of words, and fitter to have place in a farce or comedy, than in Epick poetry. Lucian has thus used it, and applied it to raise laughter in one of his facetious dialogues. The whole wit or jest lies in the ambiguity of *ἄνις*, which Ulysses imposes upon Polypheme as his own name, which in reality signifies *No Man*. I doubt not but Homer was well pleased with it, for afterwards he plays upon the word, and calls Ulysses *ἄνιδας*; *ἄνις*. But the faults of Homer have a kind of veneration, perhaps like old age, from their antiquity.

Euripides has translated this whole passage in his tragedy, called the Cyclops. The chorus begins thus, *Why dost thou thus cry out, Cyclops? Cyc. I am undone. Cho. You seem to be in a woeful condition. Cyc. I am utterly miserable. Cho. You have been drunk and fallen into the embers. Cyc. Noman has undone me. Cho. Well*

By that distinguish'd from my tender years;
 'Tis what my parents call me, and my peers.
 The giant then, Our promis'd grace receive,
 The hospitable boon we mean to give:
 When all thy wretched crew have felt my pow'r,
 No man shall be the last I will devour.

He said: then nodding with the fumes of wine
 Dropt his huge head, and snoring lay supine.
 His neck obliquely o'er his shoulders hung,
 Prest with the weight of sleep that tames the
 strong:

*then, No man has injured you. Cyc, No man has blinded me, Cha.
 Then you are not blind.*

This appears to me more fit for the two Sosias in Plautus, than for tragick or epick poetry; and I fancy an author who should introduce such a sport of words upon the stage, even in the comedy of our days, would meet with small applause. P,

So both Chapman and Hobbes:

My name is No-man.

Ver. 435.] This reply seems to me but lamely done, not to mention the faulty rhymes. Thus?

Receive the hospitable favour due;

No-man I eat the last of all his crew;

(The monster thus with ruthless soul replies)

His crew devour'd, not sooner, No-man dies.

Ver. 439.] Dryden, in the parallel passage of Virgil:

For gorg'd with flesh, and drunk with human wine,

While fast asleep the giant lay supine,

Staring aloud, and belching from his maw

His indigested foam, and morsels raw —.

Ver. 442.] These are no rhymes. I cannot challenge the reader's approbation to any thing but the fidelity of my own attempt:

There belcht the mingled streams of wine and
 blood,
 And human flesh, his indigested food.
 Sudden I stir the embers, and inspire
 With animating breath the seeds of fire;
 Each drooping spirit with bold words repair,
 And urge my train the dreadful deed to dare.
 The stake now glow'd beneath the burning bed
 (Green as it was) and sparkled fiery red.
 Then forth the vengeful instrument I bring;
 With beating hearts my fellows form a ring.
 Urg'd by some present God, they swift let fall
 The pointed torment on his visual ball.
 Myself above them from a rising ground
 Guide the sharp stake, and twirl it round and
 round.

With slacken'd nerves his neck see! backward fall;
 Press'd by the hand of Sleep that conquers all.

Ver. 445.] The version here is not accurate, which Hobbes will serve to demonstrate:

The bar with embers then I covered,
 'Till (green as 'twas) with heat I made it shine;
 And with few words my men encouraged,
 Left any should have shrunk from the design.

The sequel of our Poet's version here is grand indeed.

Ver. 454.] A verse uncommonly dignified in it's expression, and of Miltonian sublimity.

Ver. 456.] So, with wit most exquisite, in the Dunciad, ii, 263, and incomparable felicity of diction:

Long Chanc'ry-lane retentive rolls the sound,
 And courts to courts return it round and round.

See the note above, on verse 177.

As when a shipwright stands his workmen o'er,
 Who ply the wimble, some huge beam to bore;
 Urg'd on all hands it nimbly spins about,
 The grain deep-piercing till it scoops it out; 460
 In his broad eye so whirls the fiery wood;
 From the pierc'd pupil spouts the boiling blood;
 Sing'd are his brows; the scorching lids grow
 black;
 The gelly bubbles, and the fibres crack.
 And as when arm'ers temper in the ford 465
 The keen-edg'd pole-ax, or the shining sword,

Ver. 458. *Who ply the wimble.*] This and the following comparison are drawn from low life, but ennobled with a dignity of expression. Instead of *ἰσχυρὸς*, Aristarchus reads *ἰσχυρὸς*, as Eustathius informs us. The similitudes are natural and lively, we are made spectators of what they represent. Sophocles has imitated this, in the tragedy where Œdipus tears out his own eyes; and Euripides has transferred this whole adventure into his Cyclops with very little alteration, and in particular the former comparison. But to instance in all that Euripides has imitated, would be to transcribe a great part of that tragedy. In short, this episode in general is very noble; but if the interlude about *Ὀδυσσεύς* be at all allowable in so grave and majestic a poem, it is only allowable because it is here related before a light and injudicious assembly; I mean the Phæacians, to whom any thing more great or serious would have been less pleasing; so that the Poet writes to his audience. I wonder this has never been offered in defence of this low entertainment. P.

Ver. 464.] So Chapman:

— — — — his eye-strings did crack:

And Shakespere's Cymbeline, i. 4.

I would have broke mine eye-strings, crack'd them, but
 To look upon him.

The red-hot metal hisses in the lake,
 Thus in his eye-ball his'd the plunging stake.
 He sends a dreadful groan: the rocks around
 Thro' all their inmost winding caves resound. 470
 Scar'd we receded. Forth, with frantick hand
 He tore, and dash'd on earth the goary brand:
 Then calls the Cyclops, all that round him dwell,
 With voice like thunder, and a direful yell.
 From all their dens the one-ey'd race repair, 475
 From rifted rocks, and mountains bleak in air.
 All haste assembled, at his well-known roar,
 Enquire the cause, and croud the cavern door.
 What hurts thee, Polypheme? what strange
 affright 479
 Thus breaks our slumbers, and disturbs the night?

Ver. 469.] The passage is finely done; but a close inspection of the original may suggest, perhaps, some improvements: thus:

He *roars* a dreadful groan: the rocks around
 Through all their caves *the dreadful groan* resound.
 Scar'd we *fly back*: he *pluck'd* with frantic hand,
 And *down, in anguish*, dash'd the gory brand.

Dryden, at the parallel relation in the *Æneid*:

The neighbouring *Ætna* trembling all *around*:
 The *winding* caverns echo to the *sound*.

Ver. 473.] Thus Ogilby:

Who near in caves, on mountain tops did *dwell*;
 They gather straight, alarm'd at the *yell*.

who derived his rhymes from Chapman.

Ver. 479.] The rhymes are from Chapman, whom the reader would not thank me for quoting.

Does any mortal in th' unguarded hour
 Of sleep, oppress thee, or by fraud or pow'r?
 Or thieves insidious the fair flock surprise?
 Thus they: the Cyclop from his den replies. 484
 Friends, Noman kills me; Noman in the hour
 Of sleep, oppresses me with fraudulent pow'r.
 "If no man hurt thee, but the hand divine
 "Inflict disease, it fits thee to resign:
 "To Jove or to thy father Neptune pray:"
 The brethren cry'd, and instant strode away. 490
 Joy touch'd my secret soul, and conscious heart,
 Pleas'd with th' effect of conduct and of art.
 Meantime the Cyclop, raging with his wound,
 Spreads his wide arms, and searches round and
 round:
 At last, the stone removing from the gate, 495
 With hands extended in the midst he sat:

Ver. 489.] His author dictates this:

Come, to thy father, sovereign Neptune, pray.

Ver. 491.] A very meagre couplet. On Ogilby's rhymes may be constructed a better, and one literally faithful:

My secret soul with conscious rapture smil'd,
 That thus the name and artful scheme beguil'd.

Ver. 495. — — *The stone removing from the gate.*] This conduct of Polypheme may seem very absurd, and it looks to be improbable that he should not call the other giants to assist him, in the detection of the persons who had taken his sight from him; especially when it was now day-light, and they at hand. Eustathius was aware of the objection, and imputes it to his folly and dullness. Tully, 5 Tuscul. gives the same character of Polypheme; and because it vindicates Homer for introducing a speech

And search'd each passing sheep, and felt it o'er,
 Secure to seize us ere we reach'd the door.
 (Such as his shallow wit, he deem'd was mine)
 But secret I revolv'd the deep design;
 'Twas for our lives my lab'ring bosom wrought;
 Each scheme I turn'd, and sharpen'd ev'ry
 thought;

This way and that, I cast to save my friends,
 'Till one resolve my varying counsel ends.

Strong were the rams, with native purple fair,
 Well fed, and largest of the fleecy care.
 These three and three, with osier bands we ty'd,
 (The twining bands the Cyclop's bed supply'd)

of Polypheme to his ram; I will beg leave to transcribe it:
*Tiresiam, quem sapientem fingunt poetæ, nunquam inducunt deplorantem
 cæcitatem suam; at verò Polyphemum Homerus, cum immanem ferum-
 que finxisset, cum ariete etiam colloquentem facit, ejusque laudare fortu-
 nas, quod quæ vellet, ingredi posset, & quæ vellet attingere: recte hic
 equidem; nihilo enim erat ipse Cyclops quam aries ille prudentior.* This
 is a full defence of Homer; but Tully has mistaken the words of
 Polypheme to the ram, for there is no resemblance to *ejus laudare
 fortunas, quod quæ vellet ingredi posset, &c.* I suppose Tully quoted
 by memory. P.

Ver. 496.] Rather, according to his author,

With hands expanded:

as he occupied the entrance, he had no occasion to extend his
 hands, on account of his size: but thus Ogilby:

Then sat with palms extended midst the gap.

Ver. 497.] More accurately, thus:

And search'd each coming sheep, and felt it o'er,
 Secure to seize us issuing at the door.

Ver. 507.] Thus, with greater fidelity:

The midmost bore a man ; the outward two
 Secur'd each side : so bound we all the crew. 510
 One ram remain'd, the leader of the flock ;
 In his deep fleece my grasping hands I lock,
 And fast beneath, in woolly curls inwove,
 There cling implicit, and confide in Jove.

*In silence these with other bands we ty'd,
 By three; our hands the Cyclop's bed supply'd.*

Ver. 511. *One ram remain'd, the leader of the flock.*] This passage has been misunderstood, to imply that Ulysses took more care of himself than of his companions, in chusing the largest ram for his own convenience: an imputation unworthy of the character of an hero. But there is no ground for it, he takes more care of his friends than of his own person, for he allots them three sheep, and lets them escape before him. Besides, this conduct was necessary; for all his friends were bound, and, by chusing this ram, he keeps himself at liberty to unbind the rest after their escape. Neither was there any other method practicable; for he, being the last, there was no person to bind him. *Eustathius.*

The care Ulysses takes of his companions agrees with the character of Horace.

"Dum tibi, dum sociis reditum parat, aspera multa

"Pertulit"——

But it may seem improbable that a ram should be able to carry so great a burthen as Ulysses; the generation of sheep, as well as men, may appear to have decreased since the days of Ulysses. Homer himself seems to have guarded against this objection, he describes these sheep as *εὐρυφύεις, καλοὶ, μεγάλοι*; the ram is spoken of as *μακρὰ βίβας*, (an expression applied to Ajax, as Eustathius observes, in the Iliad.) History informs us of sheep of a very large size in other countries, and a Poet is at liberty to chuse the largest, if by that method he gives his story a greater appearance of probability. P.

Ver. 514.] The latter clause is interpolated, as furnishing a ready rhyme. Perhaps, too similar ideas are too frequently inculcated within so small a compass in the words *grasping, lock, inwove,*

When rosy morning glimmer'd o'er the dales, 515

He drove to pasture all the lusty males :

The ewes still folded, with distended thighs

Unmilk'd, lay bleating in distressful cries.

But heedless of those cares, with anguish stung,

He felt their fleeces as they pass'd along. 520

(Fool that he was) and let them safely go,

All unsuspecting of their freight below.

The master ram at last approach'd the gate,

Charg'd with his wool, and with Ulysses' fate.

cling, implicit. I shall venture on a substitution, more nearly expressive of Homer's language :

There cling beneath, in woolly curls *intwin'd*;
And call up all the patience of my mind.

Ver. 515.] Before this verse our translator has omitted the following :

Thus the bless'd morn we wait with groaning hearts.

A good couplet may be formed from Ogilby chastised :

We, sighing *deep*, in this sad posture stay ;
And *with firm bold* expect the *genial* day.

Ver. 517. *The ewes still folded,*
Unmilk'd, lay bleating——]

This particularity may seem of no importance, and consequently unnecessary : but it is in poetry as in painting ; they both with very good effect use circumstances that are not absolutely necessary to the subject, but only appendages and embellishments. This particular has that effect, it represents Nature, and therefore gives an air of truth and probability to the story. *Dacier.* P.

Ver. 519.] The rhyme is not correct, but an easy and elegant substitution does not present itself.

Ver. 522.] A verse of exquisite skill and beauty.

Him while he past the monster blind bespoke: 525
 What makes my ram the lag of all the flock?
 First thou wert wont to crop the flow'ry mead,
 First to the field and river's bank to lead;
 And first with stately step at evening hour
 Thy fleecy fellows usher to their bow'r. 530
 Now far the last, with pensive pace and slow
 Thou mov'st, as conscious of thy master's woe!
 Seest thou these lids that now unfold in vain?
 (The deed of Noman and his wicked train)
 Oh! didst thou feel for thy afflicted Lord, 535
 And wou'd but Fate the pow'r of speech afford;
 Soon might'st thou tell me, where in secret here
 The dastard lurks, all trembling with his fear;

Ver. 525.] The rhymes may be rendered unexceptionable by the following adjustment of the couplet, and with advantage to fidelity:

Him, while he past, *bespoke* the monster blind:
 What makes *thee*, *dearest* ram! *thus lag behind?*

Ver. 527.] These rhymes are from Oglby, whose distich, with little correction, is very good:

Accustom'd ever, far the first, to lead,
With pace majestic, to the flow'ry mead.

Ver. 537.] A very mean couplet; but censure is one thing, and amendment another, much more arduous. Thus? more faithfully:

Soon might'st thou tell me, where in secret lies
 The sculking dastard, and my power defies:

or,

Then would'st thou tell me, in what corner hides
 The sculking villain, and my strength derides.

Swung round and round, and dash'd from rock
to rock,

His batter'd brains shou'd on the pavement
smoke. 540

No ease, no pleasure my sad heart receives,
While such a monster as vile Noman lives.

The giant spoke, and thro' the hollow rock
Dismiss'd the ram, the father of the flock.

No sooner freed, and thro' th' enclosure past, 545
First I release myself, my fellows last;

Fat sheep and goats in throngs we drive before,
And reach our vessel on the winding shore.

With joy the sailors view their friends return'd,
And hail us living whom as dead they mourn'd. 550

Big tears of transport stand in ev'ry eye:

I check their fondness, and command to fly.

Ver. 539.] The rhymes will not pass; and too soon recur.
Thus?

Dash'd on the rock, and whirling round and round,
His batter'd brains should sprinkle all the ground.
Revenge on No-man vile would give me rest,
And soothe the torturing anguish of my breast.

Ver. 547.] Thus, precisely:

We drive *the* sheep, *by circuit wide*, before.

Ver. 550.] This verse is untrue to it's original; but the couplet may be rendered faithful, thus:

With joy their friends our dear associates hail;
They greet the living, but the dead bewail.
While tears in sorrow stream from every eye,
I nod forbearance, and command to fly.
Aboard I bid them heave good store of sheep,
To take their stations, and to ply the deep.

Aboard in haste they heave the wealthy sheep,
And snatch their oars, and rush into the deep.

Now off at sea, and from the shallows clear, 555
As far as human voice cou'd reach the ear ;
With taunts the distant giant I accost,
Hear me, oh Cyclop ! hear ungracious host !
'Twas on no coward, no ignoble slave,
Thou meditat'st thy meal in yonder cave ; 560
But one, the vengeance fated from above
Doom'd to inflict ; the instrument of Jove.
Thy barb'rous breach of hospitable bands,
The God, the God revenges by my hands.

These words the Cyclop's burning rage pro-
voke : 565

From the tall hill he rends a pointed rock ;
High o'er the billows flew the massy load,
And near the ship came thund'ring on the flood.

Ver. 559.] Our Poet again exhibits a wrong conception of his author. The subjoined attempt is exact :

*Thy lawless force devour'd in yonder cave
The dear companions of no coward slave.*

Ver. 562.] Remove this ungracious open vowel :

— — — *an instrument of Jove.*

Ver. 565.] The rhymes are bad. I shall borrow Chapman's ;

*These words provoke the Cyclop's fury more :
From the tall hill a pointed rock he tore.*

Ver. 567.] Wretched rhymes. Thus ?

*High his strong arm the massy fragment drave ;
Close by the ship it thunder'd on the wave.*

It almost brush'd the helm, and fell before : 569
The whole sea shook, and reflux beat the shore.

Ver. 569. *It almost brush'd the helm, &c.*] The antients, remarks Eustathius, placed an obelisk and asterism before this verse; the former, to note that they thought it misplaced; the latter, to shew that they looked upon it as a beauty. Apparently it is not agreeable to the description; for how is it possible that this huge rock falling *before* the vessel should endanger the rudder, which is in the stern? Can a ship sail with the stern foremost? Some ancient criticks, to take away the contradiction, have asserted that Ulysses turned his ship to speak to Polypheme; but this is absurd, for why could not Ulysses speak from the stern as well as from the prow; it therefore seems that the verse ought to be entirely omitted, as undoubtedly it may without any chasm in the author. We find it inserted a little lower, and there it corresponds with the description, and stands with propriety.

But if we suppose that the ship of Ulysses lay at such a distance from the cave of Polypheme, as to make it necessary to bring it nearer, to be heard distinctly; then indeed we may solve the difficulty, and let the verse stand: for if we suppose Ulysses approaching towards Polypheme, then the rock may be said to be thrown before the vessel, that is, beyond it, and endanger the rudder, and this bears some appearance of probability.

This passage brings to my memory a description of Polypheme in Apollonius Argonaut. 1.

Καὶ δὲ ἀνὴρ καὶ πόσις ἐπὶ γλαυκοῖο δίσκῳ

Οἰδμαί, ἐδὲ θεὸς βάπτει πόδας ἀλλ' ὅσοι ἄκροις

Ἰχθυοὶ τριγύμνος διερῇ πεφόρητο κελυθῷ.

If Polypheme had really this quality of running upon the waves, he might have destroyed Ulysses without throwing this mountain; but Apollonius is undoubtedly guilty of an absurdity, and one might rather believe that he would sink the earth at every step, than run upon the waters with such lightness as not to wet his feet. Virgil has more judiciously applied those lines to Camilla in his *Æneis*.

“ — — Mare per medium fluctu suspensa tument

“ Ferret iter, celeres nec tingeret æquore plantas.”

The Poet expresses the swiftness of Camilla in the nimble flow of the verse, which consists almost entirely of dactyles, and runs

The strong concussion on the heaving tide
 Roll'd back the vessel to the island's side :
 Again I shov'd her off ; our fate to fly,
 Each nerve we stretch, and ev'ry oar we ply.
 Just 'scap'd impending death, when now again 575
 We twice as far had furrow'd back the main,
 Once more I raise my voice ; my friends afraid
 With mild entreaties my design dissuade.
 What boots the god-less giant to provoke ?
 Whose arm may sink us at a single stroke. 580
 Already, when the dreadful rock he threw,
 Old Ocean shook, and back his furies flew.
 The founding voice directs his aim again ;
 The rock o'erwhelms us, and we 'scap'd in vain.
 But I, of mind elate, and scorning fear, 585
 Thus with new taunts insult the monster's ear.
 Cyclop ! if any, pitying thy disgrace,
 Ask who disfigur'd thus that eye-less face ?
 Stay 'twas Ulysses ; 'twas his deed, declare,
 Laertes' son, of Ithaca the fair ; 590
 Ulysses, far in fighting fields renown'd,
 Before whose arm Troy tumbled to the ground.

off with the utmost rapidity, like the last of those quoted from
 Apollonius. P.

Ver. 584.] Our translator might have included the whole
 sense of his author in a triplet :

The rock o'erwhelms us, and we 'scap'd in vain ;
 Our selves and vessel dash'd, and plung'd beneath the main.

Ver. 592.] His author gives no specification, thus :
 Whose prowess tumbles cities to the ground.

Th' astonish'd savage with a roar replies :
 Oh heav'ns ! oh faith of antient prophecies !
 This, Telemus Eurymedes foretold, 595
 (The mighty feer who on these hills grew old ;
 Skill'd the dark fates of mortals to declare,
 And learn'd in all wing'd omens of the air)
 Long since he menac'd, such was Fate's com-
 mand ;
 And nam'd Ulysses as the destin'd hand. 600

Ver. 595. *This, Telemus Eurymedes foretold.*] This incident sufficiently shews the use of that dissimulation which enters into the character of Ulysses : if he had discovered his name, the Cyclops had destroyed him as his most dangerous enemy. Plutarch in his discourse upon Garrulity, commends the fidelity of the companions of Ulysses, who when they were dragged by this giant and dash'd against the rock, confessed not a word concerning their lord, and scorned to purchase their lives at the expence of their honesty. Ulysses himself, adds he, was the most eloquent and most silent of men ; he knew that a word spoken never wrought so much good, as a word concealed ; Men teach us to speak, but the Gods teach us silence ; for silence is the first thing that is taught us at our initiation into sacred mysteries ; and we find these companions had profited under so great a master in silence as Ulysses.

Ovid relates this prophecy in the story of Polypheme and Galatea.

“ Telemus interea Siculum delatus in æquor,
 “ Telemus Eurymedes, quem nulla fefellerat ales,
 “ Terribilem Polyphemon adit ; lumenque quod unum
 “ Fronte geris mediâ, rapiet tibi, dixit, Ulysses :
 “ Risit, et, O vatum stolidissime, falleris, inquit,
 “ Altera jam rapuit : ” — P.

Ver. 596.] These three verses are expanded from the following portion of his original :

— — — who in prophecy excell'd,
 And here grew old in practice of his art.

I deem'd some god-like giant to behold,
 Or lofty hero, haughty, brave, and bold;
 Not this weak pigmy-wretch, of mean design,
 Who not by strength subdu'd me, but by wine.
 But come, accept our gifts, and join to pray 605
 Great Neptune's blessing on the wat'ry way:
 For his I am, and I the lineage own;
 Th' immortal father no less boasts the son.
 His pow'r can heal me, and re-light my eye;
 And only his, of all the Gods on high. 610

Ver. 601.] Thus, more faithfully:

I deem'd some *noble hero* to behold,
 Of *size majestic, comely, strong*, and bold.

Ver. 603. *Not this weak pigmy-wretch*—] This is spoken in compliance with the character of a giant; the Phæacians wondered at the manly stature of Ulysses; Polypheme speaks of him as a dwarf; his rage undoubtedly made him treat him with so much contempt. Nothing in nature can be better imagined than this story of the Cyclops, if we consider the assembly before which it was spoken; I mean the Phæacians, who had been driven from their habitation by the Cyclopeans, as appears from the sixth book of the Odyssey, and compelled to make a new settlement in their present country: Ulysses gratifies them by shewing what revenge he took upon one of their antient enemies, and they could not decently refuse assistance to a person, who had punished those who had insulted their fore-fathers. P.

This phrase of *mean design* is a botch for the rhyme only. Not a worse distich, perhaps, may be made from Ogilby:

Now a *poor despicable* dwarf, I find,
 In *wine my senses drown'd*, has made me blind.

Ver. 609.] The sounds at the conclusion of this verse are peculiarly unpleasant to the ear. Thus? with more precision:

His pow'r can heal me, and *relume this* eye;
 And only his, *of men, or* Gods on high.

Oh! could this arm (I thus aloud rejoin'd)
 From that vast bulk dislodge thy bloody mind,
 And send thee howling to the realms of night!
 As sure, as Neptune cannot give thee fight.

Thus I: while raging he repeats his cries, 615
 With hands uplifted to the starry skies.

Hear me, oh Neptune! thou whose arms are
 hurl'd

From shore to shore, and gird the solid world.

If thine I am, nor thou my birth disown,

And if th' unhappy Cyclop be thy son; 620

Let not Ulysses breathe his native air,

Laertes' son, of Ithaca the fair.

[Ver. 614.] Our translator has fortunately been guided here by Dacier and Hobbes, instead of his mere customary directors, Chapman and Ogilby, who have grossly mistaken and misrepresented this plain passage of their author.

[Ver. 617. *The prayer of the Cyclops.*] This is a master-piece of art in Ulysses; he shews Neptune to be his enemy, which might deter the Phæacians from assisting in his transportation, yet brings this very circumstance as an argument to induce them to it. *O Neptune, says the Cyclops, destroy Ulysses, or if he be fated to return, may it be in a vessel not of his own!* Here he plainly tells the Phæacians that the prayer of Cyclops was almost accomplished, for his own ships were destroyed by Neptune, and now he was ready to sail in a foreign vessel; by which the whole prayer would be completed. By this he persuades them, that they were the people ordained by the Fates to land him in his own country. P.

His original may be fully rendered thus:

Thou, Neptune! hear, whose liquid arms are hurl'd,
 God with green tresses! round the solid world.

If to review his country be his fate,
 Be it thro' toils and suff'rings, long and late;
 His lost companions let him first deplore; 625
 Some vessel, not his own, transport him o'er;
 And when at home from foreign suff'rings freed,
 More near and deep, domestick woes succeed!
 : With imprecations thus he fill'd the air, 629
 And angry Neptune heard th' unrighteous pray'r.
 A larger rock then heaving from the plain,
 He whirl'd it round: it sung across the main:
 It fell, and brush'd the stern: the billows roar,
 Shake at the weight, and reflux beat the shore.
 With all our force we kept aloof to sea, 635
 And gain'd the island where our vessels lay.
 Our fight the whole collected navy cheer'd,
 Who, waiting long, by turns had hop'd and fear'd.

Ver. 624.] Thus, more precisely:

Be it thro' suff'rings *dire*, and *be it late*.

Ver. 627.] Homer says only,

— — — and havoc find at home:

out of which our Poet has fabricated this couplet, not without an eye, perhaps, on Ogilby; who is concise, and by no means to be despised:

Drown'd his companions first, then let him come

In a strange vessel, to *more mischief* home.

Ver. 635.] The rhyme is insufferable, and the sentiment unknown to his author here. The following substitution is faithful:

The surge absorb'd us backward in the bay.

At length the island, where our vessels lay,

We gain'd: our fight the crews collected cheer'd—.

There disembarking on the green sea-side,
 We land our cattle, and the spoil divide : 640
 Of these due shares to ev'ry sailor fall;
 The master ram was voted mine by all :
 And him (the guardian of Ulysses' fate)
 With pious mind to heav'n I consecrate.
 But the great God, whose thunder rends the skies,
 Averse, beholds the smoking sacrifice ; 646
 And sees me wand'ring still from coast to coast ;
 And all my vessels, all my people, lost !

Ver. 642. *The master ram was voted mine—*] This perhaps might be a present of honour and distinction : but I should rather take it with Eustathius to be the ram which brought Ulysses out of the den of Polypheme. That hero immediately offers it in sacrifice to Jupiter, in gratitude for his deliverance; an instance of piety to be imitated in more enlightened ages. P.

Ver. 643.] This explanatory clause is not from Homer, but from Dacier: " Et d'un commun consentement ils me firent present à moi seul du belier, qui m'avoit sauvé."

Ver. 645.] Thus Ogilby:

Which I to Jove, who rules both earth and skies,
 Offer'd, but he contemn'd our sacrifice.

But our Poet, had he known to be accurate, would have written thus:

With pious mind to Jove I consecrate.
 That sov'reign God, whose clouds involve the skies—.

Ver. 647.] The rhymes must not pass. I shall submit a corrected couplet to the indulgence of the reader:

From shore to shore still seems to view me lost ;
 My vessels scatter'd, and my people lost :

or, more nearly:

My vessels wreck'd, my dear companions lost.

While thoughtless we indulge the genial rite,
 As plenteous cates and flowing bowls invite; 650
 'Till evening Phœbus roll'd away the light :
 Stretch'd on the shore in careless ease we rest,
 'Till ruddy morning purpled o'er the east.
 Then from their anchors all our ships unbind,
 And mount the decks, and call the willing wind.
 Now rang'd in order on our banks, we sweep 656
 With hasty strokes the hoarse resounding deep ;
 Blind to the future, pensive with our fears,
 Glad for the living, for the dead in tears.

Ver. 652.] Bad rhymes! Thus?

Stretch'd on the shore we *sink* in *sweet repose*,
 'Till the red morn. with *cheering beam* arose.

Ver. 654.] Or thus, without interpolated thoughts:

Without delay my comrades I command,
 To mount the decks, and loose the ship from land.

Ver. 656.] It may be doubted, whether our Poet have improved Ogilby:

Then plac'd in order on their bancks, they sweep
 The briny surface of the foamy deep. EDITOR.

The book concludes with a testimony of this hero's humanity; in the midst of the joy for his own safety his generous heart finds room for a tender sentiment for the loss of his companions; both his joys and his sorrows are commendable and virtuous.

Virgil has borrowed this episode of Polyphemus, and inserted it into the third of the *Æneis*. I will not presume to decide which author has the greatest success, they both have their peculiar excellencies. Rapin confesses this episode to be equal to any parts of the *Iliad*, that it is an original, and that Homer introduced that monstrous character to shew the marvellous, and paint it in a new set of colours. Demetrius Phalereus calls it a

piece of sublime strangely horrible; and Longinus, even while he is condemning the *Odyſſey*, allows this adventure of Polypheme to be very great and beautiful; (for ſo *Monſieur Boileau* underſtands Longinus, though *Monſieur Dacier* differs from his judgment.) In Homer we find a greater variety of natural incidents than in Virgil, but in Virgil a greater pomp of verſe. Homer is not uniform in his deſcription, but ſometimes ſtoops perhaps below the dignity of epick poetry; Virgil walks along with an even, grave, and maſteſtick pace: they both raiſe our admiration, mixed with delight and terrour.

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